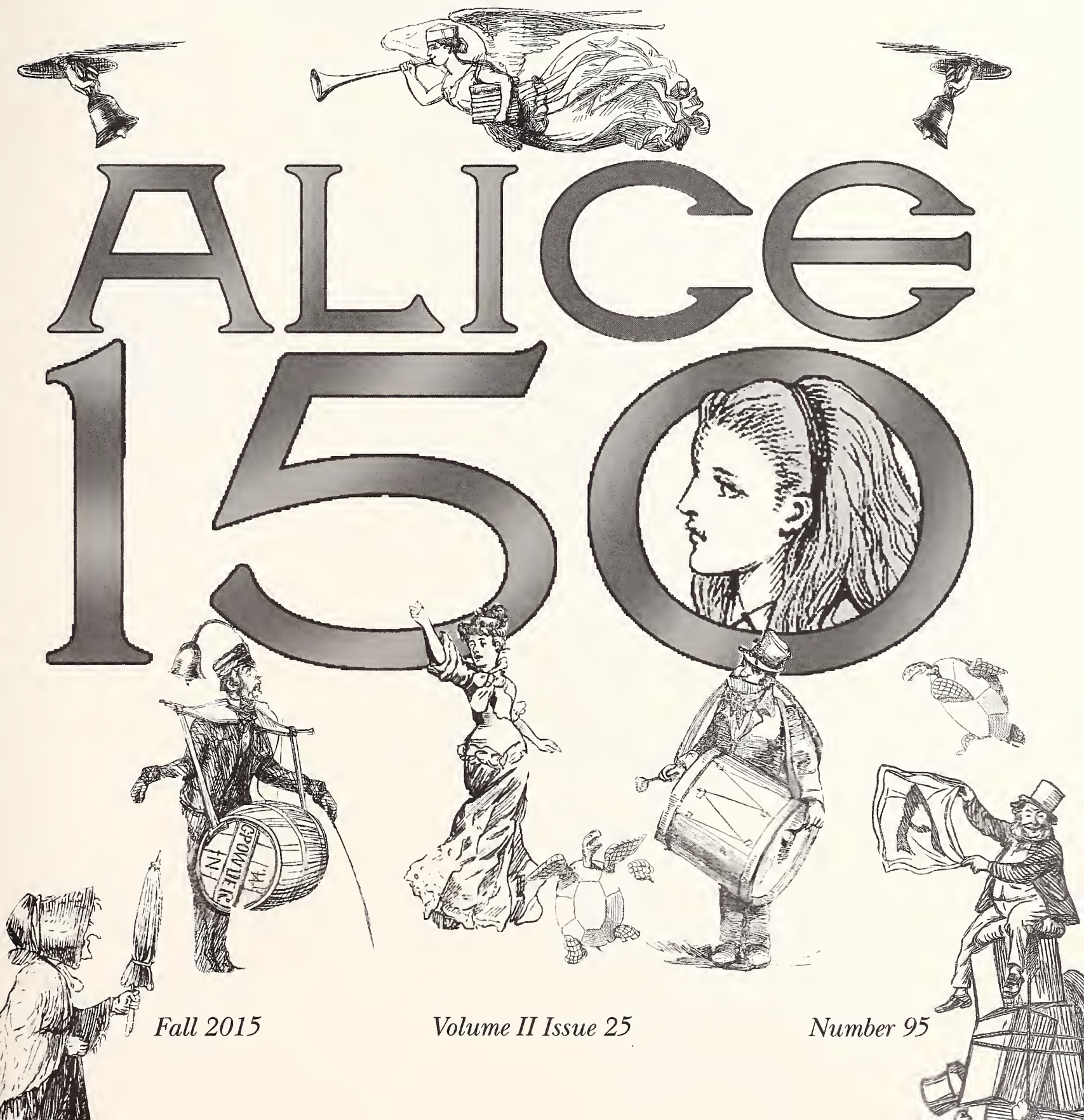


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The Lewis Carroll Society of North America

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SUBMISSIONS

Submissions for *The Rectory Umbrella* and *Mischmasch* should be sent to
morgan@bookgenius.org or pcolacino@austin.rr.com.

Submissions and suggestions for *Serendipity* and *Sic, Sic, Sic* should be sent to
andrewogus@mindspring.com.

Submissions and suggestions for *All Must Have Prizes* should be sent to
joel@thebirenbaums.net.

Submissions and suggestions for *From Our Far-Flung Correspondents* should be sent to
farflungknight@gmail.com.

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Mahendra Singh, Editor in Chief

Patricia Colacino, Editor, *Rectory Umbrella*

Cindy Watter, Editor, *Of Books and Things*

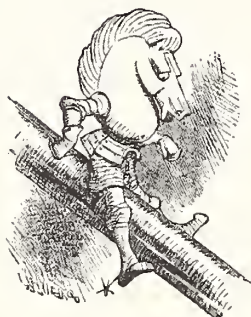
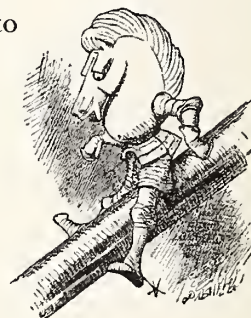
Rachel Eley & James Welsch, Editors, *From Our Far-Flung Correspondents*

Foxxe Editorial Services, Copyeditor

Mark Burstein, Production Editor

Sarah Adams-Kiddy, Proofreader

Andrew H. Ogus, Designer



THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

President:

Stephanie Lovett, president@lewiscarroll.org

Vice-President:

Cindy Watter, hedgehogccw@gmail.com

Secretary:

Sandra Lee Parker, secretary@lewiscarroll.org

www.LewisCarroll.org

Annual membership dues are U.S. \$35 (regular),
\$50 (international), and \$100 (sustaining).

Subscriptions, correspondence, and inquiries should be addressed to:

Sandra Lee Parker, LCSNA Secretary

PO Box 197

Annandale, Virginia 22003

Front cover: a collage by Andrew Ogus of figures
from previous Alice150 columns.

All might have been seen by Lewis Carroll in *Punch*.

Back cover: Alice150 logo by Adriana Peliano

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This issue of the *Knight Letter* is a white stone of sorts, since it is mostly reportage of the recent Alice150 meetings, conferences, and exhibits in New York City and elsewhere, all due to the celebration of Lewis Carroll's most popular creation, Alice.

Our many contributors have done their best to provide an accurate record of a truly unique moment in the history of the LCSNA, by submitting reports ranging from the Grolier Club's *Alice in Translation* conference and exhibit (an Alician Tower of Babel?) to a genuine AlicePalooza (the Alician power of babble?) to the Morgan Library and Museum's exhibition of the original *Underground* manuscript.

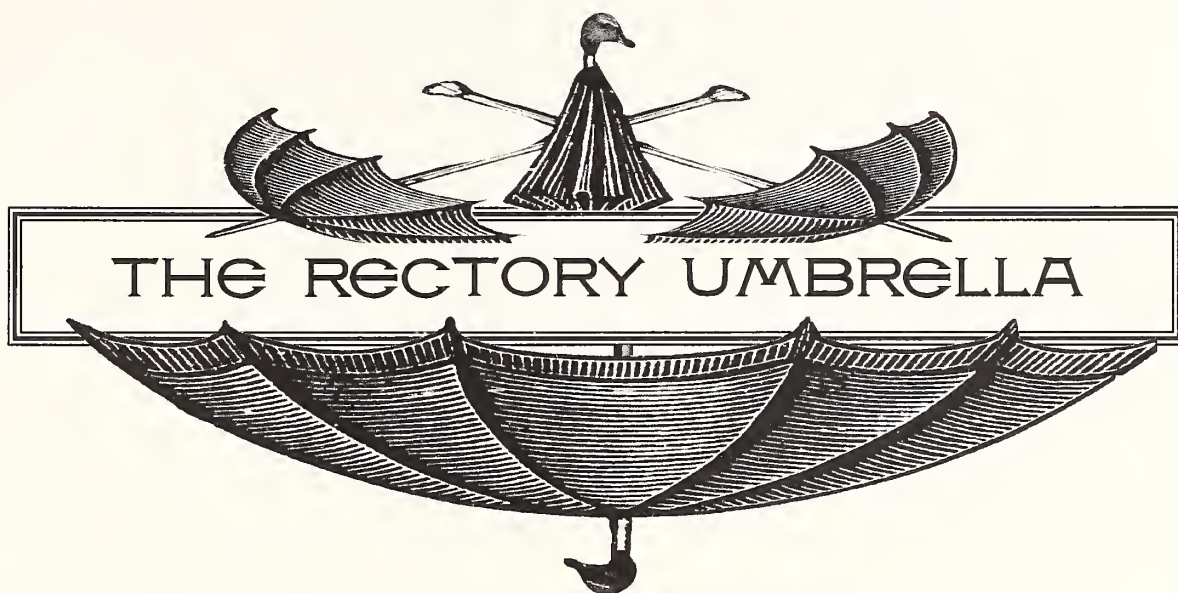
New members who are receiving their first *Knight Letter* should bear in mind that the Society's journal usually contains a far wider variety of articles on a plethora of Carrollian subjects, ranging from book and movie reviews to mathematical and literary essays. In short, there's far more to the *KL* than Alice150, as you will discover in coming issues.

And finally, I regret to announce that, owing to personal circumstances, this will be my final issue as the editor of the *Knight Letter*. It has been enormous fun and a great privilege working with so many talented Carrollians in North America and around the world, and I can say with complete confidence that few Societies of this nature put out such professional-caliber publications, aimed at both the specialist and the general reader. The *KL* really is a crown jewel of this Society, and it's mandatory that it be kept to these standards at all costs.

The extraordinary Christopher Morgan, who served so valiantly as editor of *The Pamphlets of Lewis Carroll Volume 5: Games, Puzzles, and Related Pieces*, will be the helmsman from the next issue onwards, no doubt steering to starboard, but keeping her head larboard.

Many thanks to all members and contributors who have endured my chaotic editorial ways with such aplomb (or was it numb shock?). My parting thought to all of you is: eleven years till Snark150!

MAHENDRA SINGH



ALICE 150 THE SESQUI-CENTENNIAL

How can one begin to convey the excitement, joy, and delightful camaraderie during the long-anticipated and monstrously successful Alice150 week? The word for the week, first introduced to us in Edward Guiliano's talk, was "pluriformity," which means exactly what you think it does. In that spirit, there were many contributors to this report, all duly credited.

MONDAY, OCTOBER 5

ALICE LIVE!

Dayna Nuhn

As the title suggests, *Alice Live!* is a wide-ranging and comprehensive exhibit at the New York Library for the Performing Arts, Lincoln Center, about adaptations of *Alice's Adventures in Wonderland* as live entertainment. It is pointed out in the exhibit that the story

itself, as told to the Liddell sisters, was a performance of sorts, and with that beginning, *Alice* is a natural creative choice for playwrights, composers, and choreographers. The exhibit has sections on Carroll's personal interest in plays, his friends from the theater world, and the many versions of *Alice* for the stage, from the first in 1886 by Henry Savile Clark (and Carroll's part in it) down through the years until the present day, with an emphasis on New York stagings. The various productions are represented with a variety of posters, playbills, programs, photos, costume sketches, sheet music, ads, reviews, and scripts, and even a marionette. All aspects of theater are covered, both the expected—plays, musicals, opera, dance, ballet, and symphonies—and the unexpected—magic lantern slides, Weeki Wachee mermaids performing *Alice in Waterland*, and the Ice Capades. Audio and video clips are an added dimension, and there are special activities for children. The exhibit was curated by Charlie Lovett and features many items from his collection. It is thoughtfully conceived, informative, and beautifully executed, as entertaining as the subject matter. It runs through January 16, 2016.

WHO'S ALICE?

Dayna Nuhn

At 6:00 P.M. at the Bruno Walter Auditorium, New York Public Library for the Performing Arts, Lincoln Center, curator Charlie Lovett moderated a panel

Photo by Mark Burslein



Alice Live!



L to R: Charlie Lovett, David Del Tredici, Monica Edinger, Elizabeth Swados, Robert Sabuda, Steve Massa, Elizabeth Carena

consisting of Monica Edinger, author, educator, and keeper of the “Educating Alice” blog; Elizabeth Swados, Broadway composer of *Alice at the Palace* (1981, starring Meryl Streep); Elizabeth Carena, managing director and the Hatter from Third Rail Projects’ *Then She Fell*; Steve Massa, cast member of Eva Le Gallienne’s 1982 production; David Del Tredici, who won a Pulitzer for *In Memory of a Summer Day* (part one of *Child Alice*); and Robert Sabuda, whose pop-up book of *Alice* won the *New York Times* Best Illustrated Children’s Book prize for 2003.

This talented panel of creative people from various artistic pursuits discussed the enduring appeal and allure of Alice. They talked about who she is to them and how they came to her at different times in their life and through different ways.

To David Del Tredici, Alice is wit, charm, and whimsy, and he tries to capture that in his music.

Robert Sabuda sees Alice as the first feminist and a strong character. Her favorite exclamation is “Non-sense!” and she doesn’t like to obey.

Elizabeth Swados’s Alice is resilient and unafraid. She doesn’t take any crap. To her, Alice is a radical little girl, and there’s nothing more dangerous than that.

Monica Edinger’s Alice is curious. Monica told us that she wanted to *be* Alice when she was a child. Her fourth-grade students relate to Alice’s feistiness and how she rebels against the rules.

Elizabeth Carena feels that Alice is bewildered and adventurous. She is turned off by arbitrary rules she doesn’t “get.”

Steve Massa talked about Kate Burton’s vision. Kate played Alice as trying to create order and make things right; Alice liked to make sense of things.

It appears that Alice can be many things to different people, but she is always inspiring and fascinating.

TUESDAY, OCTOBER 6

ALICE: 150 YEARS OF WONDERLAND

Dayna Nuhn

About 25 LCSNA members and guests gathered at 1:00 P.M. in the foyer of the Morgan Library for a special tour of the Alice exhibit led by its creator, Carolyn Vega, the Morgan’s assistant curator of literary and historical manuscripts. Carolyn was an interesting and knowledgeable guide, and her enthusiasm for this exhibit showed. She took us through, giving lots of background information about Lewis Carroll, Alice Liddell Hargreaves, the origin story of the *Under Ground* manuscript and how it ended up in the British Library, the development and early publishing history of *Wonderland* and *Looking-Glass*, and the impact of Tenniel’s illustrations. There were a great many wonderful pieces gathered together in the room, but the main attraction was, of course, the original manuscript. The last time it left Britain was when it was loaned to the Morgan in 1982 to celebrate the sesquicentennial of Carroll’s birth. The British Library also loaned two volumes of Carroll’s diaries, one of which was open at the July 4, 1862 entry, a perfect complement to the manuscript. Among the many amazing pieces were original drawings by Tenniel, one never

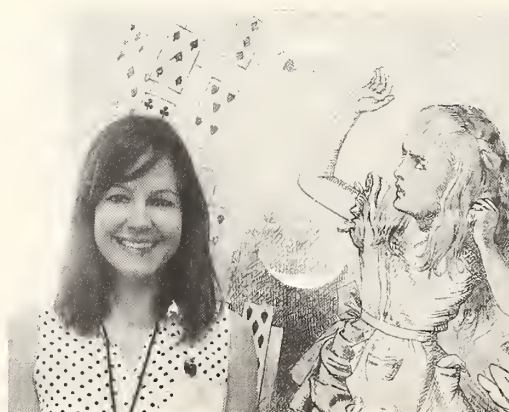
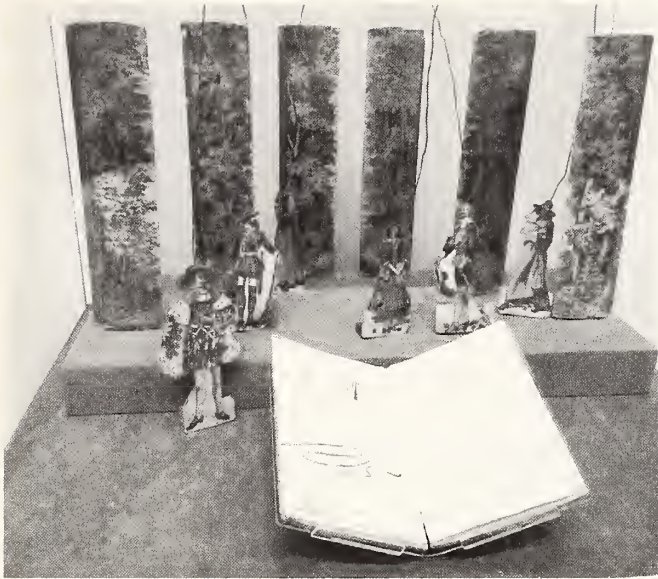


Photo by Stephanie Lovett

Carolyn Vega



Carroll's toy theater, ca. 1880, and ms. of *Useful and Instructive Poetry*, 1845, at the Morgan

displayed before, and personal items belonging to Alice and Carroll. It was wonderful to see so many rare, beautiful, and unique items in one place. The exhibit is now closed, but it lives on online at www.themorgan.org/exhibitions/online/alice.

*[For those of us who had *ahem* better ideas of where to permanently house the ms. and the diary, it got around that the guard was, in fact, an Olympic gold-medal sprinter (Barcelona, 1992, relays), which dampened our enthusiasm for that particular scenario. – Ed.]*

ALICE AT COLUMBIA

August A. Imholtz, Jr.

For many attendees, the LCSNA's week of Alice150 celebrations, conferences, and other happenings in New York City began at Columbia University's Butler Library on Tuesday evening at 6:00 P.M. with a brilliant illustrated lecture, "Alice's Adventures at Columbia," by Dayna Nuhn, founder of the Lewis Carroll Society of Canada.

Dayna explained how the eighty-year-old Alice Hargreaves, who as a young girl inspired Carroll's masterpiece, was persuaded to make the journey overseas to receive an honorary doctorate from Columbia University, as part of the American celebrations of the centenary of Carroll's birth. She discussed the role of Columbia's president in 1932, Nicholas Murray Butler, and of the university's professor of chemistry, J. Enrique Zanetti, a passionate Lewis Carroll collector, in planning the event. It was originally scheduled for Carroll's birth centenary, January 28, but was moved at Alice's request to her own birthday, May 4, as she feared a winter ocean crossing.

She quoted from the Paramount newsreel film (which we saw later during Edward Guiliano's talk) of Alice sitting on the sun deck of the Cunard Line's pas-

senger ship *Berengaria* in New York harbor and saying to the assembled newspaper reporters, "I think my adventures overseas will be almost as interesting as my adventures underground." (Her words, consciously or not, echoed Lewis Carroll's own words to her in a letter of November 11, 1886, in which, in the context of borrowing back the manuscript of *Alice's Adventures Under Ground* to be printed in facsimile, he wrote: "I have had almost as many Adventures, in getting that unfortunate facsimile, finished Above Ground, as your namesake had Under it!")

On May 2, 1932, Columbia awarded Alice Hargreaves a Doctor of Letters degree *honoris causa* in the rotunda of Low Library, and two days later there was a formal celebration in the university's old gymnasium. The degree was awarded based on the fact that Alice as a child had implored Carroll to write down the tale he had begun on a fateful rowing trip on the Isis.

In the *Alice at Columbia* exhibit in the Chang Octagon Gallery of the Rare Book and Manuscript Library on the sixth floor of Butler, Curator Jennifer B. Lee presented a wonderful collection of original and rare materials documenting the visit, which was covered by American newspapers coast to coast and around the world. Materials from the University Archives and Rare Book collection were displayed in six gallery cases. They included books from Carroll's library; first and signed editions of Carroll's own publications; intriguing correspondence between Professor Zanetti and Alice's son Captain Caryl Hargreaves, and between Nicholas Murray Butler and Alice (Mrs. Reginald Hargreaves); examples of the invitation to the degree ceremony (Monday, May 2, 1932), and the invitation, ticket, and program for the Lewis Carroll Centenary Celebration (May 4, 1932); a book of newspaper clippings assembled by Sir Leicester Harmsworth on the Lewis Carroll Centenary events; Frederick Locker-Lampson's copy of the rare book *The*



Photo by Clare Imholtz

Dayna Nuhn

Garland of Rachel, to which Carroll contributed the poem “What hand may wreath thy natal crown”; and many other fascinating items. In a letter of May 19, 1932, as she departed for England, Alice Hargreaves wrote to Butler, “I cannot begin to express my pleasure and gratitude for the honour bestowed on me, and the kindness, very undeserved I fear—but please believe ‘Alice’ does appreciate it.”

In putting together the exhibition, Jennifer Lee discovered in the university archives two recordings made on aluminum discs of Alice herself, Nicholas Murray Butler, and Professor Harry Morgan Ayres of the university’s English department speaking to the assembly on May 4th. It was thrilling to listen to Alice’s voice played during Dayna’s talk: a little scratchy now, but not heard for 83 years.

After the talk we traipsed upstairs to a warm, intimate reception in the Octagon Gallery.

The exhibition runs through January 29, 2016.

THROUGH THE LOOKING-GLASS DARKLY

Mark Burstein

(Seen at 8:15 P.M. The show was also performed earlier on Tuesday, at 3:00 P.M., and then on Wednesday at 3:00 P.M. and 6:30 P.M.)

A large yet often scattered group of us moving from the reception through various corridors, stairwells, and elevators to the several places where Andrew Sellon was rumored to be performing was a scene out of *Spinal Tap* (you know which one I mean: “rock’n’roll!”). But his staged reading of the current incarnation of his one-man show, *Through the Looking-Glass Darkly, or, Lewis Carroll and the Pursuit of Innocence*, was more than worth it.

Entering the room as Charles Dodgson, muttering to himself, “I knew who I was when I was alive, but I’ve been changed several times since then,” the protagonist said he “just wished to clear up a few things about my reputation,” and remarked that in the afterlife he had just met a fellow named “Steven Something,” who lent him a most fascinating device called an “eye-pad” or some such.

Andrew/Dodgson/Carroll, using a wide arsenal of quotes ranging from Charles Dodgson Sr.’s letters through Jr.’s juvenilia, letters, diaries, poems, and lesser known works, explored what he called the “dark undercurrents” of his infatuation with Alice. From the unpleasant implications of his Rugby experience through the melancholia of his later years, Dodgson was never comfortable with the sexual aspect of human nature.

His relationship with the Liddell family was discussed in great detail, Andrew feeling that the infamous break came as a result Mrs. Liddell’s not wanting people to think Dodgson was courting Miss Prickett—or far worse, fourteen-year-old Lorina—



Andrew Sellon

Photo by Mark Burstein

and that Dodgson was doubly hurt to be reminded he was “unworthy” of Alice Liddell and that anyone might think he would court a governess. He playfully showed how some of the characters present at a typical tea party at the Liddells could be precursors to those who showed up at the Hatter’s in the tale spun on the Isis. Much was also made of the quote from a letter from Lord Salisbury (August 25, 1878) that “They say Dodgson has half gone out of his mind in consequence of having been refused by the real Alice (Liddell),” Dodgson being 45 at the time and Alice 26. And back in 1865, Charles’s brother Wilfred had fallen in love with a fourteen-year-old, also named Alice (Donkin), but he waited six years before marrying her. Alice’s own romance with Prince Leopold was also discussed (Leopold later naming his daughter Alice, and Alice naming her son Leopold).

In any case, Sellon was charming, delightful, funny, and quite moving, bringing all his professional acting talents to the fore, and demonstrating great dramatic instincts in his writing. “Well done, good and faithful servant.”

WEDNESDAY, OCTOBER 7

ALICE IN A WORLD OF WONDERLANDS

Stephanie Lovett

Alice in a World of Wonderlands is a book, an exhibition, and a conference—all facets of the same phenomenon. About seven years ago, realizing that the 150th anniversary of the 1865 first edition of *Alice* was approaching, LCSNA president emeritus and collector Joel Birenbaum began brainstorming ideas about a worldwide celebration, featuring a variety of exhibitions in New York City. In 2009, he started talking with Jon Lindseth, a collector and member of the Grolier Club, about what kind of *Alice* exhibition would be suitable for the Grolier. Lindseth enthusiastically moved forward with the idea of a Grolier show on *Alice* in translation, and as the club expects a substantial



Grolier exhibit organizer Jon Lindseth shares a laugh with its dedicatee, Morton Cohen

catalogue documenting an exhibition, he also began exploring the parameters of how best to write about translations. This was the genesis for what became *Alice in a World of Wonderlands*, a 3-volume, 2,638-page, 29½-pound, 11"-tall work of essays, back-translations, and bibliographical checklists; a spectacular Grolier Club exhibition; and two days of conferences this week, bringing together translators, scholars, and enthusiasts from 24 countries.

In order to make the most of this opportunity to bring together previously uncollected knowledge about *Alice* in translation, Lindseth decided that three volumes were necessary.

The first volume is an extensive scholarly study, with essays on the story of *Alice's* presence in each of 174 languages, numerous general essays, reproductions of about 250 book covers, and appendices collating data in several different ways. It is hard to overstate the fascinating stories told in the essays: politically repressed languages such as Galician reclaiming their status; cultural differences in the acceptance of children's books; complex interplays of politics, language, identity, and literature.

The next feature of the book intended to capture data for English-language readers is the volume of back-translations from many languages. These offer the general audience a window into the kinds of decisions made about the nonsense words, the parodies of Victorian poems, the puns and wordplay, the cultural embeddedness, and much more, in rendering *Alice* into other languages. The same passage from Chapter VII, the Mad Tea-Party, can be seen in 207



Photo by the Grolier Club Staff

Alan Tannenbaum

back-translations—including both an early and a recent one where possible—supported by substantial footnotes illuminating a myriad of linguistic and cultural decisions.

The third volume provides a record, in the form of bibliographical checklists, of over 7,000 editions of *Alice in Wonderland*, plus nearly 2,000 of *Through the Looking-Glass*, in 174 languages, dialects, and orthographies, for a total of 8,484 books. Not only are languages from all over the world represented (Azerbaijani, Tongan, Xhosa, Icelandic, Montenegrin, Oriya, Jèrriais), but there are also extinct languages (Old English), dialects (Orkney Scots), constructed languages (Blissymbols, Lingwa de Planeta), and alternate orthographies (Shavian, IPA). There is also the

first-ever index of illustrators of translated editions, documenting 1,200 unique names.

The exhibition at the Grolier Club is a remarkable sight, being essentially the project brought to life, telling the story through objects and curation. There are cases of materials about Lewis Carroll himself (including the first book to use his pseudonym), and about translating *Alice*, with translations from the estate of the real Alice. Carroll was active in the process of bringing *Alice* to other languages, and one case is devoted to translations made during his lifetime, beginning with German and French in 1869. Seven cases display translations by geographical region, creating very interesting conversations among materials.

The two-day conference at the Grolier Club saw approximately 120 writers from the project and other guests come together for nine talks and opportunities to interact. Children's literature scholar Emer O'Sullivan, author of *Comparative Children's Literature* (2005) and the *Historical Dictionary of Children's Literature* (2010), opened the conference by situating Warren Weaver's *Alice in Many Tongues* (1964) in his scientific career and his belief in the possibilities of machine translation. She outlined the development of translation studies from its earlier homes in linguistics and comparative literature to its still developing presence as an independent field. Linguistic studies contextualized translation as a transaction between two languages; comparative literature imposed normative and prescriptive assumptions about fidelity. Today, an international, interdisciplinary network of scholarly communities is concerned with the cultural and political, as well as linguistic, creation of meaning through translation. She concluded by quoting from the envoi of David Crystal's Foreword about the translations community that had been created by this project. This community was highly in evidence for those two days, as people with many different language backgrounds, scholarly interests, and worldviews made connections among themselves and among the ideas that were flowing so wildly. Represented in the room were speakers of 39 different languages!

Gabriel López of the Universitat Autònoma de Barcelona spoke next, surprising us with the news that many Spanish-language readers believe that a chapter about a horse, created by a translator in 1952, is part of the original text—a good example of the kind of information that this project has brought to light: something well known to many, but not to English speakers. We also learned that only 10% of the world's Spanish speakers live in Spain, and thus Spain is the third-largest exporter of books in the world. The first complete Spanish-language *Alice* was actually published in 1921 in a newspaper in Mexico City, which specifically positioned her as a revolutionary hero; politics once again came into play when Franco forbade languages other than Castilian, bringing on a two-decade drought of Spanish *Alices*. Undaunted, *Alice* in Spanish now boasts the second-largest number of editions in the checklist, at 1,223.

After lunch, Derrick McClure, MBE, of Aberdeen gave us a tour of Scots dialect versions, in which the Owl and Panther may dine on haggis, taties, or neeps. Professor McClure explained that some of these dialects have a substantial literary tradition, notably Shetland, Doric, and Ayrshire, and made it clear that identity issues around language are prominent considerations. While the Glaswegian version is more exuberant and more culturally specific, for instance, the Ulster Scots version reflects the current struggle for recognition as a separate language.

Next, University of Hawai'i professor Keao Ne-Smith told us that Hawai'ians, who have been highly literate since the 1820s, have a strong tradition of publishing foreign stories and prefer foreignizing translations, as a way of understanding other cultures (as opposed to domesticating translations, which try to replicate for the reader the experience of reading a book situated in one's own culture). Today, Hawai'ian is an endangered language, with only about 200 native speakers, and Professor Ne-Smith is especially excited about the potential of this project to generate both interest and literature, to combat that danger. He reported that the "wow" factor and prestige of a



Photo by Alan Tannenbaum

The Grolier Exhibit

Hawai‘ian *Alice* was sensational enough that he went on to translate *Through the Looking-Glass* as well, and a *Hobbit*, which has gotten more publicity.

The first day concluded with a panel discussion among the four speakers and the audience, which included conversation about the role of translations in reviving endangered languages but also in repressive colonialism. Professor O’Sullivan remarked that *Alice* has two axes of foreignness—place and time—affecting translation considerations and also the experiences of English-language readers. We moved on to an elegant and most convivial dinner at the Cornell Club, featuring a revelatory after-dinner talk by the project’s technical editor, Alan Tannenbaum, who astonished us all by discussing his creation of the master computer files, creating a consistent format for data in more than 60 fonts from almost 300 sources, standardizing the bibliographical checklist, handling the complex issues created by the back-translations and their footnotes, writing over 168 programs and 6,000 lines of code, and so much more, to deliver 2,638 camera-ready pages to the printer. Alan, who also co-curated the Grolier exhibition, is credited as the technical editor of the book, as no preexisting job description covered the range of expertise required for this unique project.

LEWIS CARROLL IN NUMBERLAND

Dayna Nuhn

Dr. Robin Wilson is a British professor of pure mathematics, whose interests lie in graph theory and the history of mathematics. He is known to us as the author of *Lewis Carroll in Numberland: His Fantastical Mathematical Logical Life*.

At 4:00 (and later at 7:00) P.M., a packed room of about 220 people gathered at the wonderful National Museum of Mathematics (MoMath)—a hands-on place the gadget-loving Dodgson would have thoroughly enjoyed—to hear Robin Wilson’s lecture on Lewis Carroll as a mathematician. It turned out that Professor Wilson was unable to attend, and instead we were treated to a visit from Charles Lutwidge Dodgson, who told us about his childhood and life at Oxford. He brought along some guests to help with a few dramatic readings. One performer was our own Fran Abeles, who played Mrs. Liddell and Queen Victoria, among others. The lecture was fast-moving and interesting, and “Dodgson” engaged the audience with a variety of games, posed mathematical problems, and worked through exercises in logic. He took the audience on a journey that incorporated his letters to Maggie Cunyngham (1/30/68) and Wilton Rix (5/20/85), quotes from *Alice* and the *Snark* and *Sylvie and Bruno* (Fortunatus’s Purse), his maps and mazes, questions from exams for high-school and college students in the mid-nineteenth century (daunting!), puzzles, geometry, his passion for Euclid, pro-



Photo by Mark Burstein

L to R: Joseph Dauben, Robin Wilson, Jennifer Beineke, Fran Abeles

portional representation, *A Tangled Tale*, lawn tennis, the “two clocks” paradox, and his relationship with Bartholomew “Bat” Price. The audience really got involved trying to solve the puzzles put to them.

I enjoyed this opportunity to learn more about this aspect of Carroll’s life, and found it especially appealing to look around and see a room full of people of all ages (ten to ninety!) interested in Lewis Carroll’s mathematics.

THURSDAY, OCTOBER 8

ALICE IN A WORLD OF WONDERLANDS,

CONTINUED

Stephanie Lovett

At the beginning of day two, we heard from Zongxin Feng, professor of linguistics and English language and literature at Tsinghua University, Beijing. He maintains that of all Western classics published in China, *Alice* has the most editions (462), despite the three-decade gap of the Cultural Revolution. His own academic interest in it was sparked because linguistics scholars took it seriously and cited it, and also because of the Lewis Carroll/Martin Gardner/Warren Weaver link between *Alice* and mathematics. Then Russell Kaschula of Rhodes University in South Africa spoke about issues around literacy in minority languages. He is very concerned about the creation of more literature for young people, quoting Nelson Mandela, who said that in speaking to people in a language they understand, you speak to their mind, but if you speak to them in their own language, you speak to their heart. Professor Kaschula has coined the term “technauriture” to refer to the combining of technology, aural language, and literature to develop African languages, and is interested in creative and sensitive ways of doing so. He sees this project as a springboard for the expansion of written literature for Africa’s young people.

In the afternoon, Sumanyu Satpathy, chairman of the English Department at the University of Delhi, described the web of political and cultural issues involved with translation in a country with 22 official languages and 1,600 more spoken. He told us of Rabindranath Tagore’s interest in *Alice* and in writing

a similar fantasy himself, and he also related *Alice's* revolutionary role in fighting fascism, as we had seen with China and Spain. Publisher Michael Everson of Everttype next took us on a tour of some of the more unusual orthographies represented on his *Alice* list, including Deseret, IPA, Shavian, Unifon, and Ñpel. We were all very entertained by his bravura readings from a variety of languages, featuring Scouse, Icelandic, Old English, Middle English, and Ladino.

The second day also concluded with a panel discussion, in which questions flew around about what was next for us. The project has created a huge trove of data to be mined, a scholarly network has been established, priorities have been articulated about putting books in the hands of young speakers of minority languages, and major lacunae for *Alice* have been identified (Native American languages, most of the languages of Africa, and many more). A number of people called for a similar work on illustrators of *Alice*, and many other effects on attendees' own work were evident. The question was raised, in light of the global nature of this enterprise, if English is still a negative, colonializing, and oppressive force. The panelists agreed that at this point, it is no longer a matter of either/or, but of both/and—both one's own language and English.

Even for those of us who had worked closely on the book, everything was a revelation. Political and social factors in translation mixed in with linguistic factors, and one of the themes that quickly became evident was how closely tied all those choices are for a translator. An example of this is Kimie Kusumoto's observation that it was culturally impossible not to change the Mad Tea-Party in a Japanese translation, because interaction between a young girl and a grown man has specific semiotic content in Japan.

The translations portion of the conference came to an end Thursday evening with a gala dinner at the Cosmopolitan Club. Michael Suarez, S.J., from the University of Virginia's Rare Books School closed the conference with an after-dinner speech in which he celebrated the creation and renewal of meaning through interpretation, translation, and localization.

A video of the entire conference is available at vimeo.com/album/3664885. More information about *Alice in a World of Wonderlands*, including how to order a copy, may be found at AliceInAWorldOfWonderlands.com. The books will be reviewed in more depth by Jan Susina in the next issue.

The exhibition runs through November 21, 2015.

JIM GARDNER AT MOMATH

Mark Burstein

On Thursday evening, another fine MoMath event took place. Martin Gardner's son Jim gave a warm, intimate illustrated talk entitled "Skepticism, Magic, and Whimsy: Anecdotes and Collected Thoughts

about Growing Up Around Martin Gardner." He talked about Martin's very disciplined daily routine (seven days a week), his fondness for cryptograms in the daily paper, and his use of technology—namely scissors, glue, Wite-Out, a pen, a typewriter, a photocopy machine, an abacus to balance his checkbook, and a rotary-dial phone. Despite living until 2010 and being of sound mind all the way, Martin never really got into computers, save for a CD of his *Scientific American* articles and the occasional dip into Wikipedia.

Martin was a whimsical practical joker (and a good sport when one was played on him), examples of which were his infamous April 1975 "Mathematical Games" column in *Scientific American*, "Six Sensational Discoveries that Somehow or Another Have Escaped Public Attention" (such as Leonardo da Vinci's invention of the flush toilet), or his prediction that the millionth digit of pi would be a 5 (mysteriously, he was correct!). Martin was famously not a collector, but he did have certain things he prized, mostly artwork (he was the first to champion Escher to the American public) and a few puzzles. In his pockets he always had the same things: a handkerchief, a book of matches (so he could perform "Match-ic," as his book on the subject was titled), a watch winder, and a realistic-looking thumb tip.

Jim mentioned, among other things, his dad's heroes (William James, Chesterton, Baum, Carroll), those he considered charlatans ("Ronny" Hubbard, Uri Geller, etc.), the biography of Martin currently being written by Dana Richards, Salvador Dalí's insistence on meeting "Dr. Matrix," and Martin's fondness for baseball (the Boston/Milwaukee/Atlanta Braves for some inexplicable reason) and country-western music. We saw a self-portrait on a birthday card Martin had drawn for his beloved wife, Charlotte, and a great "Believe It or Not"—parody cartoon: "World's Most Skeptical Man! Martin Gardner . . . when asked if he might be *too* skeptical, replied 'I doubt it.'" Jim concluded by showing us a puzzle for which Martin had the original art: a picture of five Cheshire-ish cats

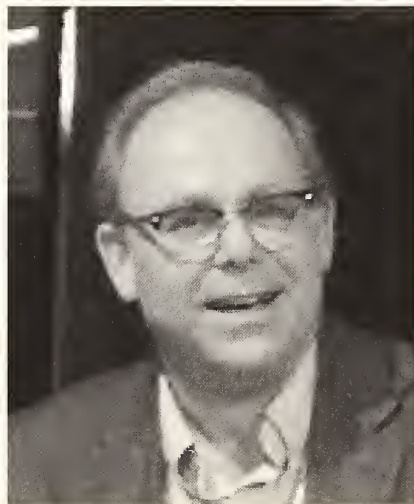


Photo by Mark Burstein

Jim Gardner

in a tree. When the pieces were rearranged, it became a picture of four cats plus a grin. Martin's relation to Carroll is an oft-told tale, from his earlier Oz obsession through his proposal that Bertrand Russell do an annotated *Alice*, but Jim's heartfelt reminiscences about his dad added a very human dimension for those of us who never had the pleasure of meeting him in person.

**FRIDAY, OCTOBER 9
THE MAXINE SCHAEFER READING**

Patt Griffin

Carrollians—as Alice150 has done a frabjous job of reminding us—are part of an iconic, nonsensical community spanning continents, obsessions, and sartorial whimsy. During the New York festivities (both serious and loopy), followers and fanatics showcased their personal passions, from mind-blowing collections to opinions, artworks, literature, costumery, and other signs of devotion.

As for me, aside from a small but cherished stockpile of Humpty Dumpty miscellanea, my favorite involvement in all things Alice centers on my participation as an actress in the Society's Maxine Schaefer Readings.

These presentations for kids generally take place in elementary school libraries, classrooms, or auditoriums, and, post-reading, Society members hand each young attendee a beautiful hardcover edition of *Wonderland* or *Looking-Glass* (depending on the reading), with a special bookplate designed by Jonathan Dixon.

To celebrate Alice150, our PR diva, Anita Cotter, arranged for the reading to take place off-campus at the Morgan Library, within walking distance from PS 116. At 10:45 A.M., teacher Anita Cheng and her 30 fifth graders headed downstairs to the Morgan's auditorium for a reading of the "Mad Tea-Party" chapter presented by Ellie Salins (Narrator), Andrew Sellon (Mad Hatter and March Hare), and myself (Alice and the Dormouse).

Several members of the Society were also in attendance, as were a handful of esteemed international visitors. Overall, a pretty impressive turnout and reception.

Prior to setting the "table set out under a tree," Ellie gave a wonderful intro, explaining that the readings were in honor of her late mother, Maxine, who served as the Society's secretary for 20 years. Because Maxine was an avid reader who loved children, this seemed like an ideal way to celebrate her memory. Meanwhile, several rows behind the children, former LCSNA president David Schaefer—who established these readings to celebrate his wife's legacy—looked on approvingly as his daughter spoke so lovingly of her mother.

The reading itself went off nicely, even when I discovered that my script was missing every other page. Andrew shared, and we had a great time not only dur-



Photo by Clare Imholtz

Patt Griffin

ing the performance, but during the Q&A following it. (I should point out that for many years Andrew and I were the go-to reading couple until his professional acting career took off, and he was unable to make it to a number of meetings. In his absence, I was fortunate to be able to team up with other LCSNA members—but sharing the stage with him after years apart made for a most happy reunion.)

The Q&A, as always, was a singular sensation, with this particular group of kids—two-thirds of whom were more familiar with Disney's recent Johnny Depp version than the book—taking a personal interest in Ellie's loss of her mother. They also wanted to know about Lewis Carroll and Alice Liddell: When was Lewis Carroll born? When did he die? Is Alice still alive? In fact, in retrospect, these kids were heavily into life and death issues, although they did seem interested in Tea-Party trivia, such as treacle being molasses and pet dormice sleeping in teapots in Victorian times.

Afterwards, books and bonus Alice150 pins were handed out to the kids (several of whom demanded Ellie's autograph), and they headed upstairs for a guided tour of the Morgan's exhibit. Twinkle, twinkle.

**DAY ONE OF THE ALICE
IN POPULAR CULTURE CONFERENCE**

Clare Imholtz

We had waited so long for this day. There were no doubts: We always knew it would be special. But when the Alice150 popular culture conference opened on Friday, at the New York Institute of Technology, with a brilliant video—images from the new *Alice* illustrated by Andrea D'Aquino set to sinuous, enrapturing song and music by German composer Carsten Braun ([YouTube.com/watch?v=kzznqlGsxxgk](https://www.youtube.com/watch?v=kzznqlGsxxgk))—we settled deep into our seats, confident of an extraordinarily glorious experience.



Photo by Oleg Lipchenko

Stephanie Lovett

We were not to be disappointed. After an introduction from our president, Stephanie Lovett, LCS-NA founding member and former president Edward Guiliano, now the president of NYIT, kicked off the proceedings with a luminous and voluminous talk on Lewis Carroll's "posthumous productivity" (the sign of genius, according to Goethe). Carroll died, his works live on: *Alice* is one of the most quoted, translated, published, collected, adapted, and loved works ever. Edward offered several reasons for *Alice's* long life: "pluriformity"—there are many Alices (Alice is who we make her); unforgettable language and characters; breadth—it has everything, jokes, melodrama, and even the grotesque; and depth—the issues *Alice* explores (time, identity, death, etc.) remain relevant today. *Alice* lives on also through many excellent adaptations, including those that pique our voyeuristic curiosity about the relationship between Carroll and Alice Liddell. Thriving Lewis Carroll societies such as our own keep the flames of fandom (and scholarship) fanned.

Why meet in New York? Edward provided endless examples of *Alice's* entanglement with the Big Apple. The earliest copies of *Wonderland*—the 1865 printing



Photo by Mark Burstein

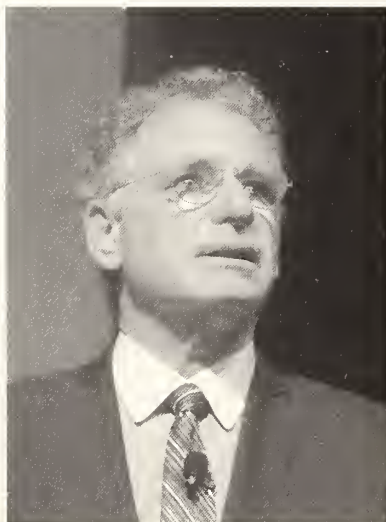
Alethea Kontis

rejected in England—were sold here, by D. Appleton and Co., whose office would have been just down the street from where we sat. New York has been home to important *Alice* movies and theatrical productions through the decades of the twentieth century, many of which were enumerated. Alice Liddell Hargreaves traveled to New York in 1932—the beginning of our devotion to the historical Alice (the newsreel with her being interviewed was shown). In 1939, Wonder Bread's Wonderland pavilion was a popular World's Fair attraction, as was Disney's Alice in the 1964 New York World's Fair "It's a Small World" show. The 1951 Disney movie premiered in New York (the original trailer was screened). Part of the Disney promotion was a magazine story of the Disney *Alice* cartoon characters collaged into the ballroom of the Waldorf Astoria. The Disney "Alice in Wonderland" theme song composed by Sammy Fain, which became an American Songbook classic, has been performed over the years in the NY jazz scene by renowned musicians from Bill Evans to Dave Brubeck to Oscar Peterson (all shared in audio excerpts). We could go on for days, but will name just a few more examples: David Del Tredici's compositions, Elizabeth Swados's *Alice at the Palace* (Meryl Streep's breakthrough performance, shown in video excerpts), and Annie Leibovitz's 2003 photo shoot for *Vogue*.

Our next speaker was Alethea Kontis, an award-winning Young Adult author and the co-author (she wrote the poems) of *The Wonderland Alphabet: Alice's Adventures Through the ABCs and What She Found There*. It's not a baby book; Alethea's target audience for the book's 26 witty and ingenious quatrains was herself and, by extension Alice fans of all ages. Alethea has remained a lifelong Alice fan, even though her ambition to play the Duchess in her high school play was thwarted when she demonstrated her amazing sneeze and was assigned the role of the cook.

Andy Malcolm, with his production team, Robin Bain (his wife) and Wendy Rowland, next screened the latest version of their important documentary

Photo by Mark Burstein



Edward Guiliano

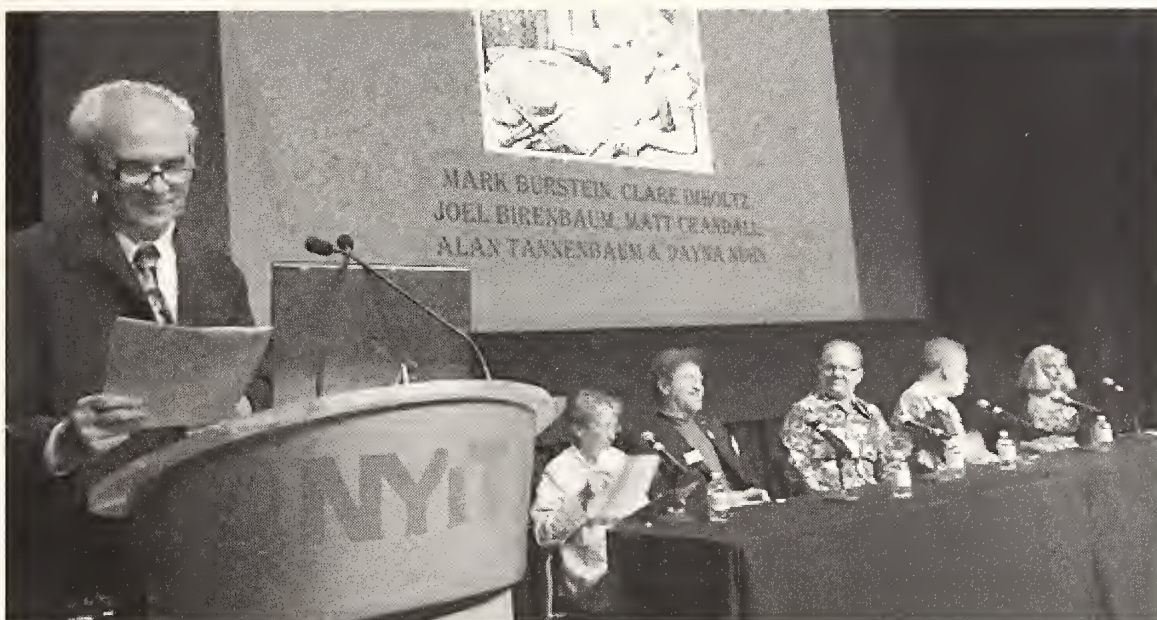


Photo by Stephanie Lovett

*The Collectors Panel,
L to R: Mark Burstein,
Clare Imholtz, Alan
Tannenbaum, Matt
Crandall, Joel Biren-
baum, Dayna Nuhn*

There's Something about Alice, in which Carrollians, many very familiar to us, discuss the attraction and mysteries of the book. The film (which we last saw excerpts from last year in Toronto) keeps getting better, with more interviews and more insights into Carroll's immortal work. While here, Andy and friends captured several others of us, including Morton Cohen, to be integrated into the film.

THE COLLECTORS PANEL

August A. Imholtz, Jr.

Following Andy's presentation, a panel of our Carroll collectors took the stage. President emeritus Mark Burstein, speaking first and chairing the discussion, spoke about his collection, which derives genetically from his father, Sandor, who was fascinated by the Wonderland wallpaper in his bedroom in 1928 and by his elementary school teacher, Kathleen Sherman, who played Alice and the White Rabbit (somehow) in a school production. Sandor joined the LCSNA in the late 1970s after buying an *Alice* translation while vacationing in Portugal, the beginning of a collection that filled a room of his house until 1999, when the collection moved to Mark's quaint house in Mill Valley, and then to a tower on Llisa and Mark's home in Petaluma. He showed pictures of some of its treasures: the 1848 edition of Haviland Chepmell's *Short Course of History*, a copy of *The Holy Land* by Canon Duckworth, and a copy of the 1982 Morgan Exhibition Catalog signed by Herb Ahrend, who had met the elderly Mrs. Hargreaves at Columbia in 1932, leaving Mark one handshake removed from the real Alice.

Joel Birenbaum, president emeritus, then began by declaring himself an unreformed Alice-aholic. His addiction began in Brooklyn's Technical High School when he had to write a paper for English class and had no clue what to do. His teacher suggested a life-changing topic: *The Annotated Alice* by Martin Gard-

ner. His first purchase was the Dalí *Alice*, and then, with a copy of the Ovenden and Davis *Illustrators of Alice* in hand, he set out to collect all illustrated *Alices*. Not satisfied with books alone, he branched out into figurines, tea sets, and dolls, and the collection is growing so much that Joel and his wife, Deb, had to move to a bigger house.

Next up was Clare Imholtz, who focused on a single collecting interest: high school and college yearbooks with an Alician theme. Her collection has 32 Alice-themed yearbooks, dating from 1924 to 1991. She was able to purchase them mainly through diligent searches on eBay—probably the only way one could build such a collection. Different levels of creativity can be seen in these adolescent or early adult “rite of passage” commemorative volumes. Clare pointed out several particularly interesting and clever features in the illustration, design, and writing of the yearbooks, and noted that the Walrus was the single most popular character.

Matt Crandall, one of the preeminent Disney collectors in the LCSNA, showed us only a very tiny selection from his houseful of Disney *Alice* materials. He began with art from David Hall's never-produced concept, followed by Mary Blair illustrations for the originally planned 1951 film, the earliest *Alice* Little Golden Book, and for the famous 1951 Disney cartoon film, a variety of posters, lobby cards, records, figurines, and the like.

President emeritus Alan Tannenbaum, who wondered out loud whether he was a collector or a hoarder (no question: a major collector, as everyone who has visited him will testify), became interested in Carroll when he was writing spell-checking software for IBM and wanted unusual English words. He turned to Martin Gardner's *Annotated Alice*, and so it began. He now has the largest collection of Alice pinball machines (i.e., *both* of those known ever to have been

made, and in working order as well). When one enters his Alice room, one sees a Victor Talking Machine Victrola, which he purchased because the founder of the company, Eldridge Reeves Johnson, had once owned Carroll's original *Under Ground* manuscript. He next showed his copy of the rare blue-cover *Hunting of the Snark*, books from Dodgson's library, inscribed editions, a nine-foot Johnny Depp poster from the Tim Burton film, Mardi Gras doubloons from New Orleans, original Alice art from *MAD* magazine, and much more.

Dayna Nuhn, like Clare before her, focused on a single topic; hers was Alice in advertising. "Flat things," her term for the paper Alice advertisements she collects, certainly were not on her mind when, decades ago, her mother read the *Alice* books to her. She got interested in Alice at the age of eighteen, read *The Annotated Alice*, went to the 1998 Carroll conference in Oxford, and wondered what she could collect. She settled on advertisements, and showed us a wonderful selection of Alice trade cards and ads for almost every imaginable product, from Campbell's Mock Turtle Soup, to automobiles, to the famous Guinness booklets, even Ex-Lax. She left us thirsting for more.

Regrettably, the planned panel discussion had to be canceled for reasons of time. (We quarreled last March.)

DAY ONE, CONTINUED

Clare Imholtz

Martin Gardner's son Jim next spoke briefly about the new *Annotated Alice*, edited and art-directed by our own Mark Burstein. Standing on the shoulders of three previous editions, this book outdoes them all, incorporating more than 100 new and revised annotations and the work of more than 45 artists. Jim told an amusing anecdote about his Dad, who was not a collector, inadvertently giving away the contents of a deluxe Dalí *Alice*, keeping just the clamshell box. Ouch! (The book is reviewed on p. 45.)



Photo by Mark Burstein

Andy Malcolm

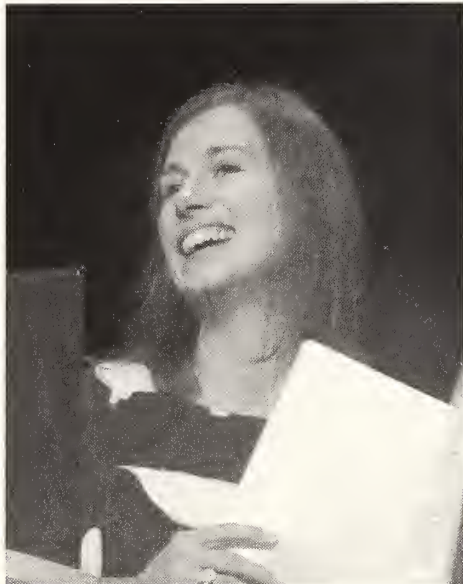
We then heard from Kiera Vaclavik, senior lecturer in French and comparative literature at Queen Mary University of London and curator of the Victoria & Albert Museum's current *The Alice Look* exhibit in London. Alice, Kiera assured us, has always been a trendsetter. (The day before, at the translation conference, she had made a fashion statement of her own, wearing a shirt that said, "Alice is a boy!") Kiera showed us how Alice's appearance and dress changed from *Wonderland* to *Looking Glass* and even more strikingly (because more time had elapsed) to *The Nursery Alice*. These differences were due to Carroll's desire to keep Alice fashionable. The pleats in the skirt of the "Nursery" Alice were highly fashionable in 1886, when Carroll originally thought the book would come out, but unfortunately passé when the approved version was finally published in 1890. Even in the nineteenth century, Alice was gaining new looks with illustrators such as Elton and Blanche McManus, and the color pictorial bindings of U.S. publishers such as Donohue and McLoughlin. Nineteenth-century stage Alices looked nothing like Tenniel's girl, preferring to wear long sleeves and sashes, and abjuring pinafores.

Kiera also showed some ads for Alice-inspired apparel, mostly from the 1930s and 1940s. Today, Alice remains a blank canvas on which the likes of Vivienne Westwood, Marc Jacobs, Liberty, Grace Coddington, and many, many others scribble—as a section in New York's Fashion Institute of Technology (FIT)'s forthcoming exhibit, *Fairy Tale Fashion*, will show. Why does Alice stay in fashion? Kiera suggested that it is mainly the appeal of her youth and Englishness; plus, hers is a readily identifiable look, and one relatively easy to achieve.

Leonard Marcus, the leading American expert on children's books and curator of part of the wonderful Rosenbach Museum exhibit in Philadelphia, then examined how Carroll's revolutionary wonderworld paved the way for Norton Juster's *The Phantom Tollbooth*, published 96 years after *Wonderland* and immediately compared to it. Both books open with a bored child, but while Carroll deftly sends Alice right down that rabbit-hole, early drafts of *Tollbooth* at the Lily Library show that Juster had to rewrite it several times to craft a similar transition for his protagonist, Milo. Both Carroll and Juster send their heroes on a quest to realize their identity. Both satirize arbitrary authority, and love language, logic, and math jokes. In *Tollbooth*, square meals are literally square and, since the average family has 2.58 children, Milo encounters a boy who is actually just .58 of a child, being to his eternal misfortune, the third child born in his family. Alice grows up and down, whereas Milo meets a boy named Alec who is suspended in midair, and grows only down to meet the ground.

Tollbooth illustrator Jules Feiffer was Juster's friend and neighbor, and the author purposely devised unil-

Kiera Vaclavik



illustratable scenes to tease him—for example, the smallest giant in the world or the tallest midget (these are of course the same). Feiffer turned to Tenniel and others for guidance in illustrating. Feiffer's Milo is as serious as is Tenniel's Alice. While it is interesting to compare these books and easy to note differences as well as similarities, they are alike in one very important way: In contrast to characters like Peter Pan who seek escape *from* reality, Alice and Milo escape from their dream worlds *into* reality, but retain their sense of wonder and proportion.

Marcus also discussed—though he never linked this with Juster—the possible influence of Darwin's *The Origin of Species* on Carroll. But while Carroll alludes to Darwin several times (e.g., the ape in his *Under Ground* illustration of the mouse telling its tale to Alice and the assembled creatures), he never directly comments, leaving the question open to speculation.

After dashing out in a thunderstorm to grab a bite of dinner, we were treated to a talk and screenings by the world's foremost Alice film expert, David Schaefer (another LCSNA founding member and former president). Did Lewis Carroll ever see a motion picture? The answer is probably no, although the technology was growing all around him. Carroll enjoyed watching magic lantern slides at the theater, and in 1856 he himself presented a lantern slide show to children at Croft. Cecil Hepworth, who made the first Alice film, began his career by working with magic lanterns—Carroll may have visited Hepworth's lantern shop in Cecil Court in London, but we will never know.

Hepworth's 1903 Alice film, shot at Walton-on-Thames, was the longest film (800 feet) up to that time. David's copy shows the original tints for each scene, which he has verified through discussion with Hepworth's daughter, and restored. By 1910, *Alice* had been filmed in the Bronx by Thomas Edison; this film was 995 feet long. After showing these two wonderful early, short silent films, David interposed a very amus-

ing 1933 Betty Boop cartoon, before our next feature. Betty follows the White Rabbit through a mirror and down into the subway for some conflated *Wonderland* and *Looking-Glass*-like adventures.

Next we saw the fascinating 1915 film by W. W. Young, mainly filmed on Long Island, with seaside scenes shot at Cape Ann in Massachusetts. This film featured beautiful costuming; a famous midget actor played the White Rabbit. Several stills from it appear in the 1917/18 Grosset and Dunlap edition of *Wonderland* and *Looking Glass*. The film, as shown by David, incorporates frames from three sources—Alice is seen discovering two different rabbit holes. The Tea-Party scene that David showed is not in the version available on the Net. The *Looking Glass* portion of the film is lost—except for the final reel (reel 5), which was located through David's detective work. That reel bears a 1927 copyright, but was actually produced in 1915! Intertitles were added to both *Wonderland* and *Looking Glass* in 1927.

David has been researching all of these films for many years, and the versions he showed are the most complete and accurately colored available. His narration pointed out their special features, for example, how size changes were managed and/or ignored. Particularly notable was David's color-coding system for the Hepworth and Young films, indicating the source of each frame and the means David used to resurrect their original authentic look.

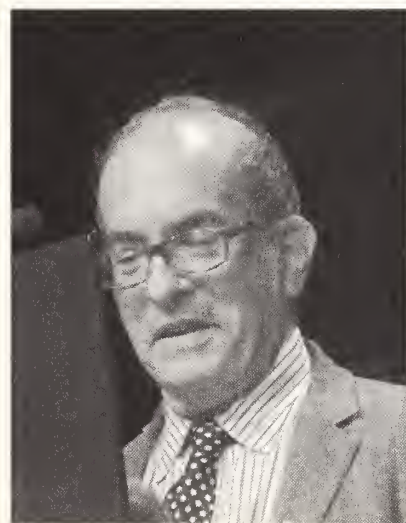
SATURDAY, OCTOBER 10

DAY TWO OF THE ALICE

IN POPULAR CULTURE CONFERENCE

Cindy Claymore Watter

As if putting the *Alice Live* exhibition at Lincoln Center together and running a panel discussion on Monday weren't enough, Charlie Lovett, president emeritus and collector extraordinaire, spoke to the group again on Saturday morning.



Leonard Marcus

The translation of *Alice* to the stage was natural—both *Alice* books are full of song and parodic verse. Henry Savile Clarke wrote the first *Alice in Wonderland* play (“a musical pantomime in two acts”), performed in London at the Prince of Wales Theatre in 1886, with Dodgson/Carroll’s enthusiastic approval. Phoebe Carlo was the first actress to play Alice.

In New York, the first Alice play appeared in 1898, written by Emily Prime Delafield, and put on at the Waldorf as a benefit performance.

In 1905, Alice appeared as a character in Victor Herbert’s musical *Wonderland*, and later in Jerome Kern’s song “Alice in Wonderland” from 1914’s *The Girl from Utah*. This failed to go to Broadway, leading into the humorous aside from Charlie that he couldn’t imagine a play about Mormons on Broadway: “It would never sell.”

Alice in Wonderland opened on Broadway at the Booth Theater in 1915. Alice was played by Vivian Tobin, who was described by the *New York Times* critic as the “perfect embodiment of Carroll’s and Tenniel’s Alice.” However, the production itself was “for all its considerable charms, a trifle slender.” Many set photos were published, showing a mad tea-party with an apparent expenditure of “literally tens of dollars.” The script was published, with color illustrations derived from set photos of either the Chicago or New York production. The Hatter’s costume is flashy (checks were nearly always used for the Hatter).

Charlie opined that “there probably never can be a Wonderland play sure to content those who have happily followed Alice.”

The Century Girl, a 1916 revue at the Century Theater, featured an “Alice in Wonderland” number by Irving Berlin. The show ran for 200 performances and was described as “lavish and vastly entertaining ... altogether like nothing else to be seen in America.”

The Century Theater was at 62nd and Broadway, just about where we were meeting.

In 1924, the Music Box featured the revue *Puttin’ on the Ritz*, with a song (again by Irving Berlin) called “Come Along with Alice.” One review said the show had “precision, deftness, and just enough novelty.”

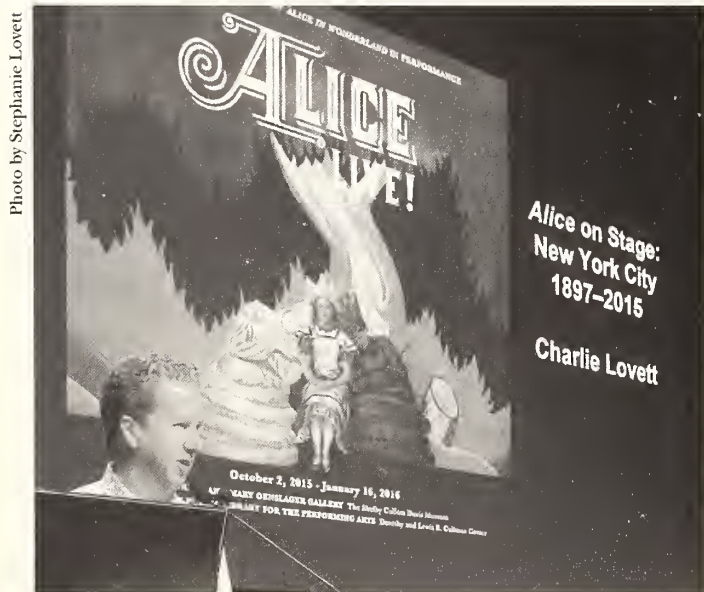
Tony Sarg, the famous puppeteer, brought his Alice puppets to the Belmont Theater in 1930. (Sarg is famous as the creator of the helium puppet balloons that first graced the Macy’s Thanksgiving parade.) His protégé, Bill Baird, opened a studio in the West Village and put on an Alice production, too.

Shortly after it opened in 1933, Radio City Music Hall hosted the Lionel Barrymore film *One Man’s Journey*. The precision dancers known as the “Roxyettes” performed a little number called “An Impression from ‘Alice in Wonderland.’” Later, they became known as the Rockettes, and the dance was performed every spring.

Probably the most revived *Alice* is the version from Eva Le Gallienne, founder of the Civic Repertory Theater. Actually, there were three of them—one in 1932, one in 1946, and another in 1982. A 21-year-old Florida Friebus wrote it, but it was overhauled by Le Gallienne, who at least did give Friebus credit. Friebus said that every line and image in the dialogue, scenery, and costumes was taken from Lewis Carroll and John Tenniel. She was correct—the play is so close to the visual text that the costumes and scenery actually have cross-hatchings drawn on them! (Florida Friebus, an actress herself, went on to play Dobie’s mother on *The Many Loves of Dobie Gillis*.)

The productions are a commentary on the changes that overtook the theater, apparently without Le Gallienne noticing. (She played the White Queen in all three plays.) The first two productions (respectively starring Josephine Hutchison and Bambi Linn as Alice) were very well received. Brooks Atkinson of the *New York Times* said that “Alice and her voyagers have crossed the footlights without surrendering their nationality” in 1946, but by 1982 (Kate Burton starring, with her father, Richard, as the White Knight) the play was considered unoriginal and static. Charlie said that it was remarkable that this Alice could move from “glowing reviews to total disdain” but, indeed, that is what happened. Times and tastes had changed. Today the Civic Rep is the site of a 7-Eleven.

Andre Gregory’s *Alice in Wonderland* was an Off-Broadway play that was “lavishly documented” by Richard Avedon in remarkable photographs (available in book form). The play itself was shockingly modern, mixing humor with the threat of violence. *Time*’s critic called it “an exciting, absorbing, vertiginous descent into a laughing hell . . . a wholly satisfactory theatrical experience.” It was very influential, and launched a new way of doing theater.



Charlie Lovett

Photo by Stephanie Lovett

Vinnette Carroll's (no relation) Alice play *But Never Jam Today* closed after eight performances in 1979. Carroll was the first African-American woman to direct on Broadway, and her career was littered with successes; *But Never Jam Today* was not one of them. One reviewer described it not as the expected Broadway hit, but as "brilliant pieces strewn all over the place."

Joseph Papp's Public Theater had a success with Elizabeth Swados's musical play *Alice at the Palace*, which starred a young Meryl Streep, in 1981.

In 2011, *Wonderland* came to Broadway. (LCSNA members had been able to preview this by way of promotional CDs given out at one of the New York meetings.) This variation on *Alice* involved a young woman looking for excitement in the big city—New York, in fact. Charlie noted that talented actors, great source material, and lots of money very often create a recipe for "an absolute disaster"; the show folded after 33 performances. "The desire to create a traditional arc from the unruly dreamscape" of Carroll's original work can result in a convoluted story line. "What we like about *Alice*—its craziness—can militate against its dramatic success."

Finally, *Then She Fell* opened in 2012 in Brooklyn—and is still running (until December 30, 2015). This is an immersive theatrical experience—fifteen people per performance are welcomed into *Wonderland*. (The play was originally staged in a hospital; now it is performed in a former parochial school—both very suitable.) *Then She Fell* incorporates music and dance. Charlie quoted Ben Brantley of the *New York Times*, who wrote, "This show occupies a dreamscape where the judgments and classifications of the waking mind are inoperative, and where the single self keeps splitting and blurring." One of the conference-goers volunteered that she saw *Then She Fell*, and it was the best \$125 she had ever spent.

[Charlie's complementary exhibit at the NYPL Performing Arts Center of memorabilia from these and other productions is discussed infra.]

After a break, Andrew Sellon, actor on stage and screen (both big and little), and, not incidentally, a president emeritus of the LCSNA, discussed his one-man show *Through the Looking-Glass Darkly*, which some of us were fortunate to have seen at Columbia earlier in the week. Andrew joked that he got his MFA in dramatic arts "before the Internet," and he prepared and performed the first, 40-minute version of his play more than twenty years ago as part of obtaining his master's degree. To get ready for that show, he surrounded himself with topic-based files on Dodgson. Andrew decided that Dodgson/Carroll should be "dead, but very lively" and in a state of limbo due to his unresolved relationship with Alice. This way, he could see events that happened after his death.

Andrew said that he used as much of Carroll's own words—from diaries and letters—as possible, while avoiding an arbitrary straitjacket. He inserted a stammer in key places. The aim was a "combination of playfulness and propriety, with a flow."

He told of one person in the audience of the original MFA production who thought the most lurid worst of Lewis Carroll, and asked him: "How can you possibly put that filthy man on stage?" He responded: "Come and see my show." She did, and apologized to him for her prejudgment. Andrew said she changed her mind because "I managed to portray a complex and all-too-human being." Later, he told us that he wants to create a play "that works for the person who walks in off the street." (He certainly did that. More than one non-Carrollian spouse of a devotee said that the play was engaging as well as educational.)

Andrew's preparation for the next version took more than ten years, because of his tendency to procrastinate (he freely admitted) and the sheer amount of reading he had to do. After the first version, he wrote a full-length version with three actors in it, but "I didn't have it yet." By 2013, he said, *Alice150* had become "such a big target even I couldn't ignore it." He revisited the first version and melded it with elements of the second version, along with entirely new material. It wasn't until July of 2015 that Andrew discovered the format that would work for Charles Dodgson, the teacher, and Lewis Carroll, the creative artist. He used a lecture-hall setting that combined physical writing and drawing, which was very effective in showing the mercurial qualities of Carroll's personality.

While his play got a wonderful response—he asked for ideas and suggestions—he said he was still fine-tuning it. "At this point I have to keep cutting stuff I love. I can only tell one story." He also said, "I am not a self-appointed keeper of a reliquary. I am a translator. I am a storyteller. And I think Mr. Dodgson would respect that." He also pointed out, "If you try to be 100 percent faithful to the books, you are doomed to disappointment."

Andrew considers his play to be about Lewis Carroll and the pursuit of innocence as well as "the ongoing search for his muse, the dreamchild, and states of grace." After that magical time (the seven years with Alice, and creation of the Alice stories), Dodgson "continued searching for the golden key to get back into the magical garden" the rest of his life.

Update: In late October, Andrew delivered one more performance of a revised version—further streamlined and clarified on the basis of helpful feedback received during *Alice150*—at Monmouth County Library in New Jersey. The response was terrific. He is now looking at other opportunities, such as crowd-funding, to mount a fully staged production. Further information can be found on andrewsellon.com.

Our next speaker, Daniel Singer, discussed his two-man show, *A Perfect Likeness*, in which Charles Dickens drops by Oxford to have his photograph taken by Lewis Carroll. The two men engage in verbal fencing, until closely held secrets are revealed. (The show was first performed in Winston-Salem at the Spring 2013 LCSNA meeting, and it also played, to excellent reviews, in Los Angeles.) Daniel pointed out that there had been several other dramatizations of Carroll's life, including the film *Dreamchild*, starring Ian Holm, and *Crocodiles and Cream*, a long-running traveling play in England, with Kevin Moore. He said they had the "complete ring of authenticity," but were necessarily limited in scope. Less successful efforts include *Sherlock Through the Looking-Glass*, set in a London where people are going mad, and Lewis Carroll is a suspect. "The playwright had done no research at all, which was a little shocking."

Back to *Perfect Likeness*. Daniel came up with the idea after rereading Morton Cohen's biography of Carroll, where it is mentioned that Dodgson requested Dickens's address from Alexander Macmillan, who replied on January 5, 1870.

"I immediately thought 'What if ...?'" He created the play, in which Dickens, "in ruinous health" and near the end of his life, goes to Dodgson's studio and engages in a little "pre-mortem reflection." Singer described it as a meeting between a "world-weary bon vivant and his biggest fanboy." All he had to do was create the Victorian conversation, in which they "gain each other's trust—and go a little too far. Dickens unlocks Dodgson's secrets and reveals a few of his own." Daniel said he envisioned Dickens as portrayed by Orson Welles—"loud, bumptious, extroverted. . . . He liked sex and the life of a celebrity, fathered ten children, and had a mistress. He wore loud clothes." Dodgson could not have been a bigger contrast: He valued privacy, led a sheltered life, was celibate, and dressed conservatively. "I envisioned him as being played by Leslie Howard." Daniel moved the meeting back to 1866, when Dodgson would have been "flushed with the success of *Alice* and suffering the loss of the intimate friendship with the Liddells."

Daniel said it was necessary to become a literary historian to write his play. He quoted Cohen's description of Dodgson as a "fountain of wit, but beneath the bubble and froth was a brooding guilt." He added, "I was also brave enough to ask Edward Wakeling for advice." Wakeling told him to avoid promulgating the Alice myth and stick to Dodgson's personality, which was witty, occasionally pedantic and fussy, yet pious and determined.

Daniel showed video excerpts of the play, which is indeed hilarious, beginning with Dickens wanting a bowl of punch and instead being served, to his horror, claret in a (very small) sherry glass. He next gets

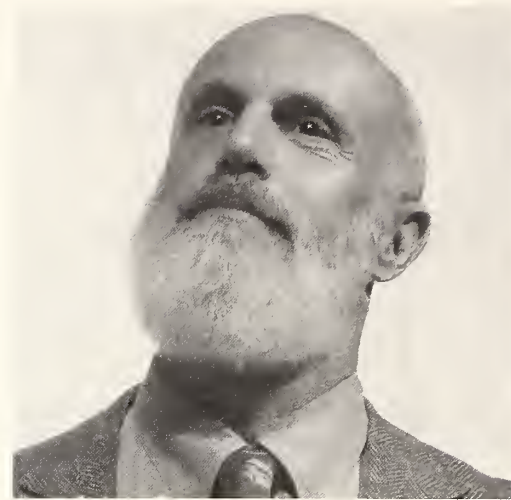


Photo by Oleg Lipchenko

Daniel Singer

finned by Dodgson for swearing: "Well, this is going to be a very *expensive* afternoon," he huffs, stuffing money into the swear box.

A Perfect Likeness received very good reviews and is currently available for licensing through Playscripts Inc. Daniel joked about how difficult it is to launch a new play about two Victorian authors. "Must it be about two embittered alcoholics and star Robert Downey, Jr., and Daniel Radcliffe? Does no one care that this is the perfect vehicle to introduce two classic authors to students?" he queried in mock outrage. Some colleagues with an eye to commercial viability told him that it would be terrific if the educational bits were trimmed down and more emphasis was placed on the revelatory scenes. In the Q&A following his presentation, he did say that he is working on a new version of the show, with a new ending, "for more mature audiences." One person suggested that since Tenniel often acted in Dickens's theater company, perhaps there is a place for him in the play. Everybody's in show biz.

Mark Burstein again played moderator for our next presentation, on the illustrators of Alice. He took this opportunity to announce the publication of the first trade edition of the Dalí *Alice*, up to now only available in the deluxe 1969 edition currently selling for five figures. A co-publication of Princeton University Press and MoMath, it features an introduction not discussing Carroll's life, but rather Dalí, surrealism, and mathematics. It is reviewed on p. 45.

Mark then introduced Arnold Hirshon, associate provost and librarian at Case Western Reserve, who has been presenting about illustrations of Alice at venues around the country. For this illustrated talk, "Much of a Muchness: 150 Years of Artistic Visions of Alice," Hirshon whisked us through his brisk, lively lecture, and critiqued what goes into making an effective or less-effective illustration. Along the way, he expressed some opinions that he understands that others may not always share (e.g., he doesn't like the illustrations



Photo by Stephanie Lovett

The Illustrators Panel, L to R: Nilce Pereira, Arnold Hirshon, Wendy Ice, Lello Esposito, Stefania Tondo, Adriana Peliano

of Blanche McManus and believes that the *Alice* books are more for adults than for young children).

Hirshon illuminated his talk with plenty of illustrations from those artists who followed Tenniel. He declared that the creative process of illustration is the result of inspiration from the text plus transformation and artistry, and then showed us what he meant. Drawings by Matisse and Picasso appeared to be an inspiration of the modernist Hatter by René Bour (1938). This example was accompanied by the famous quotation often attributed to Picasso: “Good artists copy, great artists steal.” He next gave us examples showing “reinterpretation as inspiration,” using Carroll’s original illustration for the *Under Ground* manuscript showing Alice swimming in the Pool of Tears as the inspiration, with reinterpretations by Ian Beck in a 2013 polychromed double spread, Kiki Smith’s 2000 redrawing, and Lello Esposito’s brilliantly recolored interpretation (mostly yellow) with Vesuvius afire in the background (2002). Hirshon noted that the technique of including references to familiar surroundings in the background to make the picture relevant to a local audience, dates back to Renaissance Italian and Dutch Golden Age painting.

In discussing textual interpretation, Hirshon noted that considerations for the illustrator include the intended audience for the illustration (child or adult), and the cultural background and native language of the illustrator. Regarding audience, he praised the works of some illustrators, such as Willy Pogany (1929) and Marketa Prachaticka (1982), but he took issue with Camille Rose Garcia’s claim that her illustrations (2009) were designed for children. He noted that hers is a very Goth Alice (her Alice character looks particularly dissipated, with spidery eyelashes and limbs and black lipstick), and that “if she designed this for children then I don’t want to meet *hers*.”

Hirshon showed perhaps the most comprehensive sampling of illustrations ever seen at a conference, and he peppered them with critiques. Of

Beatrix Potter’s pictures, of which there are only six extant, he noted that it was “probably good that she didn’t go further because they all look like Peter Rabbit.” Of Uriel Birnbaum’s *Alice* (1923) in a cobalt-blue hall with a glass table and a golden oval ceiling, he observed that “this looks like a production of *Parsifal*.” He also quoted Trevor Brown (2009), who self-described his work as being of the “sick little girls” school of art, a genre Brown said he invented himself.

He then gave a summative outline of what to look for, before he presented a quick succession of many illustrations of the fall down the rabbit-hole (a scene that Hirshon noted neither Tenniel nor Carroll ever illustrated). The factors he mentioned included interpretation (time and space), audience (adult/child, cultural diversity), form (genre, medium, technique), and composition (e.g., perspective, the angle of Alice’s fall, and objects in the background of the rabbit hole that are (or aren’t) mentioned in the text, or that are shown before being mentioned in the text). Every criterion was illuminated with art.

Hirshon’s conclusion was that “*Alice* illustrations may *sometimes* reflect changes in fashion or artistic style; be deceptively simple or highly complex; seem familiar or disorienting; be set in the past, present or future . . . but they *forever* will capture the imagination of new generations of illustrators or readers.”

Before closing, Hirshon issued a bold proposal: Why can’t there be a database (he even provided a format) of *all* the illustrations of *Alice* by every illustrator, scene by scene, with high-resolution graphics, full bibliographic descriptions and metadata, date of first published appearance, a preservation-level technology platform, and intellectual property management (so people could purchase copies of the book or the image, or know who owns reproduction rights). Hirshon called it the APB (Alicia Picturae Biblioteca), noted that he has prepared a prospectus, and provided his email (ahirshon@gmail.com) for anyone who is interested in this very worthy project.

Our next panelist was Nilce Pereira of the State University of Sao Paulo, Brazil, on “*Alice Illustrated: Brazilian Views of Wonderland*.” Pereira discussed several editions of *Alice*, beginning with the first Brazilian translation into Portuguese in 1931—“a bit late,” said she. She called it a “false translation,” as it was an abridgment. There were many cuts (all but two poems, for example), and no illustrations. A 1960 edition had a colored cover, but the illustrator was anonymous, and it showed a midcentury Alice in a red dress with a white collar and hair bow, sitting up and taking notice of the White Rabbit. Two editions followed. (Some were produced in Portugal.) There was no date for the edition with an Oswaldo Storni cover; it showed a fairy-tale-like setting, with the White Rabbit’s house (this was the book that started the Burstein collection, alluded to earlier). The 1970 cover art by Darcy Penteado features a pinafores Alice (the dress was pink), with “ALICE” spelled out in picture letters—the “A” is a pair of striped-stockinged legs, the “L” is a key, the “I” is a candle (balanced on Alice’s head, how odd), and so forth. In 1972 Lila Figueiredo drew a cover with a very graceful Alice swooping down the rabbit-hole.

The groundbreaking full translation by Sebastiao Uchoa Leite appeared in 1978, with illustrations by Tenniel. This is considered the scholarly edition of Brazil. Claudia Scatamacchia illustrated a later edition of this with a beautiful pastel cover, obviously influenced by the graphic styles of the flower child era, with Alice’s hair fanned out like a sunset, and surrounded by pastel posies.

Since 2010 there has been a flood of translations, with both reprints of Tenniel and illustrations by foreign artists. Pereira told us that the artists’ names became a marketing strategy (Eric Kincaid, John Tenniel, Jo de Oliveira, Peter Newell, Yayoi Kusama, Camille Rose Garcia, etc.). She also showed how artists adapted their illustrations to their own visions. Darcy Penteado’s Alice is colorful, scrubbed, and childlike, while Claudia Scatamacchia’s pen-and-ink “Drink Me” illustration looks as if Alice is coming down from a very hard day’s night. Jo de Oliveira’s black-and-white pictures have a South American folkloric quality, with the profile view that reminds one of embroidery or sculpture. Celia Seybold’s airy yet detail-packed courtroom scene is delightful, and Lila Figueiredo’s tea party picture shows a brunette Alice walking away, with the table apparently twirling to echo the shape of the pocket-watch, which is suspended over the scene. The lines swirling about are a visual allusion to the rabbit-hole.

Pereira closed with a series of comparisons of Brazilian artists and the Tenniel illustrations. Oswaldo Storni’s Alice has dark hair, and her caterpillar sits on a mushroom, but is surrounded by tropical vegetation. Darcy Penteado’s kitchen is brightly colored on

a black background, and has a pot, a pie, and a teacup (among other objects) flying overhead, while in Tenniel’s drawing the violence is under control. The message is that Alice is universal, and artists don’t need a narrow interpretation of the story; they can be as free as they like.

Adriana Peliano, founder of the Lewis Carroll Society of Brazil, artist, scholar, and illustrator of *Wonderland* and *Looking-Glass* (Zahar, 2015), titled her talk “Alicedelic Collages: Pictures in Conversation.” She told us that Alice is a “living kaleidoscope . . . a bloody serial killer, drug addict, warrior; she is all of these—she is none of these.” Adriana’s lively lecture was illustrated in part with her own collages, including her picture of Alice as the “largest kaleidoscope ever seen.” This is a Tenniel-style Alice, holding a ‘scope made up of many smaller telescoped Alices, looking at kaleidoscopic images constructed from Tenniel’s.

Peliano told us that Alice “drove down barriers between the outside world and the inside mind. . . . She is paradoxical, inspiring, not linear. . . . She satirizes the commonplace, the well-balanced, and ‘good taste.’ She crosses the frontiers between the mind, madness, and consciousness.” Her bread-and-butterfly image is a collage of displacement, “the merging of words and object.” The mixtures of images in her collages are “signifiers . . . that conduct conversation and challenge comfort,” just as Carroll did.

Her talk was illustrated with images from her own as well as other artists’ work. She showed us the reconfigurations of Wolfe Von Lenkiewicz (Tenniel’s Alice swept into the air by Michelangelo-esque winged fiends; a Tenniel/Picasso mashup), and a “Roy Lichtenstein” Alice and a “nightmarish” one (a blue, baby-like Alice on an orange plane surrounded by shadowy shapes) by Diogo Muñoz.

Peliano’s work is collage and homage to Victorian design, decalomania, and scrapbooks. She discussed the multiplicity of Alice imagery in the *Bouverie Album* (1872–77), which combines Tenniel drawings with photographs of nineteenth-century girls. “This procedure would be reinvented by contemporary digital illustrators, highlighting the ongoing transformation of an Alice who in each figure was a different girl,” such as by Maggie Taylor in her *Alice* (2008), with haunting nineteenth-century portraits superimposed over a very still Wonderland. “Alice becomes everybody and nobody.”

Kenneth Rougeau’s collage featured the “ugly duchess” from the National Gallery holding a very distressed baby; a Pre-Raphaelite avenging angel with her skirt on fire, throwing pots; and a black cat that looked as if it might have rabies, because it appeared to be foaming at the mouth. The Helenbar Alice is very contemporary, has red hair (Helenbar took on the role herself), and seems to challenge the viewers to say what we think of a mass of Alice Liddell-like

playing-card gardeners who are painting the roses red. Peliano called it an “Alice selfie.” Pictures by Jan Švankmajer (his paper-collage illustrations to the *Alice* books, not the film), Pat Andrea, and Antonio Peticov were also displayed.

She next turned to the “gothic and surreal” style of *Alice* illustration, beginning with Jasmine Becket’s Bratz-doll-meets-Dalí version, with Alice holding a melting watch. (Becket even uses the Dalí palette.) “You can imagine everything here.”

This fascinating presentation was closed with one of Peliano’s own collages, an homage to both Tenniel and Magritte, *Ceci n’est pas une Alice*, with the “Nursery” Alice multiplied and transformed into a pipe.

Wendy Ice was our next speaker. Her husband, David Delamare, is the artist behind the elegant crowd-funded *Alice in Wonderland* that was being printed as she spoke. Her talk, entitled “Betwixt and Between: Liminality in *Alice* and the Creation of Art,” told us about the profound influence of the muse on Delamare’s art, and linked it to the influence of Alice Liddell on Dodgson/Carroll.

First, she discussed the “magic hour,” the twilight/crepuscular/liminal moment when we are at our most vulnerable, when we can be caught off-guard, when anything can happen. (In fact, the color range of the illustrations is very subtle and dreamy looking.) Things seem “unusual, off-kilter, unsettled.” Lewis Carroll described this feeling as “fairy-ish,” a state in which our curiosity can be engaged. We might be just a little sleepy, as Alice was when the White Rabbit ran past her. Ice said we can all have this experience, this “numinous quality” that makes us appreciate the unusual.

Ice said that this was the feeling she and her husband felt when they were searching for models for

their Alice project, and met Cameron. This young woman, at nineteen, possessed a remarkable ratio of intelligence to beauty. (Frankly, she looks as if she could breathe inspiration into a stone.) Ice commented on her mixture of innocence and worldliness: “This kind of muse quality is ephemeral, which explains Carroll’s melancholy. . . . The muse always leaves . . . and we are left to wander alone.”

As they worked together on the project, their concept of the story changed. “Something unpredictable appears and takes charge.” Every character in the story except Alice was transformed by Delamare into an animal, perhaps because everyone except Alice (who “kept her wits”) was badly behaved. Ice showed us the metamorphosis of the tea-party scene. It has a visual allusion to Georges Seurat (the pose of the lady rabbit in a bustle dress, a monkey). In fact, it is homage to classic Victorian illustration, packed with details that merit multiple viewings (e.g., the picture for the lobster quadrille echoes the dance of death in Bergman’s *Seventh Seal*).

Ice gave us a fascinating look into the creative process, and everyone present, not only the crowd-funders, appreciated it.

Next, Stefania Tondo spoke for her husband, artist Lello Esposito, in “*Alice ‘int’ ‘o Paese d’ ‘e Maraveglie*. A Visual Translation into Neapolitan.” Esposito is a Neapolitan artist who uses the archetypes and symbols of his land—masks, horns, Mt. Vesuvius—as elements of his art, which includes sculpture as well as drawings and paintings.

Tondo began her lecture with an overview of Esposito’s work in video form. This included an enormous Pulcinella head—at least nine feet tall—set into a hillside. (Originating in seventeenth-century commedia dell’arte and called Punch or Punchinello

in English, Pulcinella is a stock character in Neapolitan puppetry.) She then moved on to some of his pictures for *Alice*, which were colored and overpainted versions of Carroll’s own drawings for *Under Ground*. The hues were cheerful, ranging from the bright yellow of the sky to the intense blue of a Mediterranean-style pool of tears (with Vesuvius bubbling away in the background). Father William and his distressed son are both wearing commedia-style masks (and the upside-down Father William is rebelliously sporting red-and-yellow striped stockings). A long-necked Alice looks down at a pair of Pulcinellas, who appear to be trying to cheer



Ceci n'est pas une Alice.

her up. The picture of a pensive Alice listening to her sister read to her is enlivened by Pulcinella peering down from a corner. The gigantic Alice in the house is adorned with brilliant scribbles of red and yellow.

Tondo quoted Laura Bocci, an Italian scholar in translation studies:

Translation is an act of literary generosity, one of true love for the dead author and for the future reader, and, above all, of true love for one's own mother tongue into which the literary work is translated.

She then gave us a quick overview of some of Esposito's illustrations for children's books that were translated into Neapolitan. He illustrated *Pinocchio*, not surprisingly, and was able to insert his trademark motifs. He was not able to do that for the translation of *The Little Prince* for copyright reasons. However, he managed to draw his Pulcinello character on the page numbers!

Tondo stated that Esposito's *Alice* artistic metamorphosis was "beyond Tenniel, beyond Disney... back to the source ... a family setting ... deep research-oriented work." She said that *Alice* had primarily visual origins, and *Alice* translators "manifest themselves as mediators of language." Esposito liked to imagine *Alice* as a part of the new Neapolitan culture, while respecting the original *Alice*, to create a work of art that is "joyful."

She went on to say that just as literature is a dialogue between the work and the reader, so are translation and illustrations similar dialogues. "Translations and retranslations have moved around the world."

This reminded me of a statement by Philip Conklin Blackburn, an *Alice* collector, who said (as quoted by Charlie Lovett at the Spring 2000 LCSNA meeting):

Alice . . . has tripped her way blithely . . . ignoring immigration laws, tariffs, and the complexes of unreasoned nationalism. She has become the heritage and property of the world. . . . It is safe to predict that as long as there are human beings and as long as there are written languages Alice will plunge down the rabbit holes of the world. She has been elevated to that great company of cultural treasures which neither treaties, nor wars, nor boundary lines, nor peoples can obliterate.

This segued into a panel discussion by the presenters, covering such topics as: "Does the experience of reading the same book with different illustrators change the way the text is perceived?", "The elephant in the room: John Tenniel," "What makes *Alice* the most, or one of the most, widely illustrated novel in existence?", "We know that Alice did not wear a blue dress nor have long curly blonde hair; how can an art-

ist transcend these expectations?", "Who are some of your favorite (and perhaps least favorite) *Alice* illustrators?" and "Which artist or illustrator from history (or even today) would you most wish to have seen (or see) provide a fully illustration edition of *Alice*, and why?" Many insightful and occasionally unexpected responses (e.g., "Caravaggio" as an answer to the last question), from both the panel and the audience, ensued.

SATURDAY NIGHT FEVER

Mark Burstein

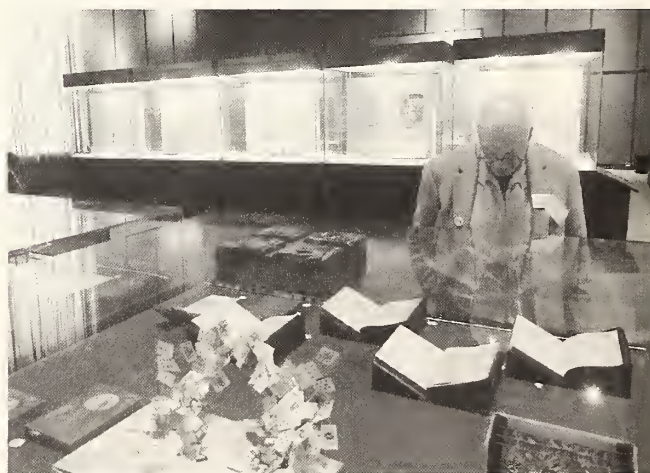
After the program, we walked over to the nearby New York Public Library for the Performing Arts, Lincoln Center, where an elegant reception was provided, along with an opportunity to wander around the superb *Alice Live!* exhibit (*supra*). It was truly marvelous to have the building to ourselves; lively discussions ensued, and Charlie Lovett gave a warm talk on the difficulties of selecting what ended up on display. Carrollian-themed magic tricks were provided by professional magician Marc DeSouza. Then fourteen of us spontaneously decided to have dinner together—at 8:30 on a Saturday night at Lincoln Center with nary a reservation! Fortunately, the Carrollian guardian angels worked some magic and found us three tables *en plein air* right across the street.

SUNDAY, OCTOBER 11

GO ASK ALICE

Dayna Nuhn

We spent Sunday at New York University, Washington Square, which had created in the Mamdouha S. Bobst Gallery at the Bobst Library an exhibit with major pop culture appeal, and had appropriately chosen a line from the Jefferson Airplane song "White Rabbit" as the title for the display. *Go Ask Alice* is centered around items from the Jon Lindseth Collection of *Alice* Ephemera, which had been donated to the University in 2012. Many of the pieces were on display for the first time. The exhibit showcases the large and



David Schaefer at the NYU Go Ask Alice exhibit

Photo by Mark Burstein



April James

varied “Alice industry” that sprang up soon after the book was published and has grown ever larger over the last 150 years. The items on display cover a wide range of Alice collectibles: the early Looking-Glass biscuit tin, records, toy tea sets, dolls, coloring books, Viewmaster slide reels, many different types of games, puzzles, jewelry, figures, hankies, Christmas ornaments, cigarette cards, and comic books. Other cases display editions of *Alice*, with a selection of illustrators from three different eras, along with an 1865 *Alice*, several lovely presentation copies, translations, and parodies.

The curator, Fales Librarian Marvin Taylor, chose to make this exhibit different from the others taking place in New York this fall with a fun and more casual take on *Alice’s Adventures in Wonderland*, and it definitely succeeds in showing how Alice has permeated our culture over the past century and a half.

The exhibit runs through December 11, 2015.

ALICEPALOOZA: DAY THREE OF THE ALICE IN POPULAR CULTURE CONFERENCE

Mark Burstein

The ever charming Dr. April James, aka Madison Hattata, welcomed us to AlicePalooza, held in the spacious, highly raked auditorium of the NYU Global Center for Academic and Spiritual Life, adjacent to the Fales. The theme of the meeting, she declared, was “Look what they’ve done to our Alice: video games, comics, movies, anime, manga, and cosplay, O my!”

Our first speaker was Hayley Rushing, who received her master’s degree in dramaturgy from the University of Glasgow and is currently pursuing her PhD. Beginning, naturally, with a nod to the upcoming Burton-produced *Looking-Glass*, she spoke of adaptations as somewhat of a tree, branching and intertwining, and something of a palimpsest in which traces remain, infinitely layered, of not only the source text, but of other adaptations—running, if you

will, as hard as they can to remain in the same place, and producing a sort of meta-Alice.

A millennial herself, Hayley next spoke of American McGee’s dark videogame released in 2000, in which Alice, a spooky Goth teenager, lives in an insane asylum, and Wonderland is at war. This (with a nod to Švankmajer’s 1988 film as catalyst) begat Zenescope’s sexy, violent comics; Frank Beddor’s *Looking-Glass Wars*; Marilyn Manson’s *EatMe, DrinkMe*, the Syfy Channel’s and ABC’s adaptations; and arguably Camille Rose Garcia’s edition and the Mad T Party nighttime event at Disney California Adventure.

Hayley posited a cultural need for this generation: a warrior/Joan of Arc Alice in response to a sexualized Alice, even a nongendered one (in the Burton film, the Mad Hatter calls her “he”).

Next, former world champion freestyle skier, film producer (*There’s Something about Mary*, *Wicked*), actor, stuntman, and author Frank Beddor took the podium in an animated, rollicking talk. Frank is the author of the *New York Times*–bestselling *The Looking-Glass Wars* trilogy, and its adaptations into *Hatter M.* comics (five volumes at present), *Princess Alyss of Wonderland*, the upcoming *Hatter Madigan: Ghost in the Hatbox* novel,



Photo by Mark Burstein

Hayley Rushing

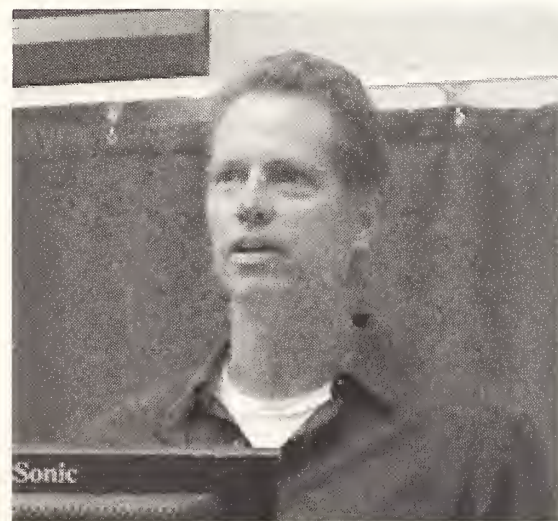


Photo by Mark Burstein

Frank Beddor



L to R: Asuka Toritamari and Shinichi Kinoshita

and possibly a Broadway musical (the company who produced *Wicked* is “interested”).

As a child, Frank hated the *Alice* books, which had two strikes against them: being a favorite of Grandma’s and being a “girl’s book.” We fast forward to his tale of seeing a deck of cards in an exhibit at the British Library, a dark and twisted take on the *Alice* books by one Dugan Buffington. All of the themes that he needed for the trilogy were there: “murder, revenge, betrayal,” Alyss Hart, the Pool of Tears as a portal, a warrior queen of Wonderland. The conceit is that Carroll had not created a work of fiction, but had instead rewritten a young girl’s autobiographical account of her exile from Wonderland.

Frank shared his process of writing and developing the characters and story, returning always to the power of imagination, and how ultimately he had to choose the creative rather than the production side of things. Much of this work has been financed through Kickstarter, and Frank told a story of one pseudonymous donor who paid to be a character in the comic—it turned out to be Whoopie Goldberg, an avowed fan, which led to Frank’s appearance on *The View* alongside a number of cosplayers dressed as his characters, which he said blurred the distinction for him between dream and reality.

Our next presentation was entitled “Alice in Japanese Popular Culture.” That she is popular in Japan comes as no surprise to us, what with a flourishing Lewis Carroll Society since 1994 and a large number of books and trinkets emerging from there each year.

The talk (Asuka Toritamari and Shinichi Kinoshita were co-authors; Asuka presented it and Shinichi was there at the end to answer questions) broke the phenomenon into three categories: the early period, the Disney years, and the modern era.

Carroll’s first appearance in Japan was, oddly, *Through the Looking-Glass*, in an 1899 translation by Tenkei Hasegawa, serialized as “Kagami-Sekai” (Look-

ing-glass World) in *Shonen Sekai* (*Boy’s World*), a children’s magazine. There, the heroine was Mi-chan, not Alice, a more friendly name for Japanese children. In these early years, both the name of the girl (English vs. Japanese) and her dress (British vs. kimono) varied in different publications. The first *Wonderland*, of sorts, appeared in 1908 in *Shojo no Tome* (*Girls’ Friends*) magazine, with the title “A Golden Key.” It was an abridged and serialized retelling of Chapters I to IV, after which the author went off track, making up his own adventures for our heroine. Many retellings, abridgments, and continuations, usually called something along the lines of “The Story of Alice,” were printed, most often in magazines.

The Disney animation came out in Japan in 1953 in a subtitled version, and did not do well. Its re-release in 1973 in a dubbed version triggered the Alice boom, establishing her once and for all with the name “Alice” (or Arisu), a pinafore, blonde hair, and a headband.

The *kawaii* (extreme cuteness) culture adopted her as well. In 1974, Sanrio asked Yuko Shimizu for a name for the anthropomorphic white cat with a red bow she designed. Desiring that the cat be British—which was very trendy in Japan at the time—she remembered the early chapters of *Looking-Glass* where Alice’s pet was addressed as “Kitty,” and the “Hello Kitty” phenomenon was born. (She is, after all, a cat without a grin, having no mouth to speak of. Or with.) Hello Kitty later went to Wonderland in one of her animated adventures.

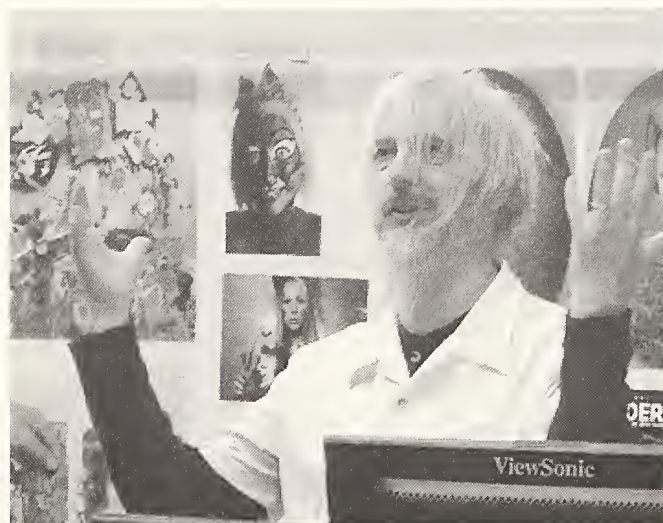
We were then treated to images of Alice anime, manga, *Detective Alice*, the *Gothic & Lolita Bible* fashion magazine, a 2006 videogame called *Alice in Crookedland* (rather like McGee’s), a “dating simulation” game called *Alice in Heartland* (she dates a handsome young man named Lewis Carroll), music videos, and Tokyo Disneyland. Alice is beyond a doubt a cultural icon in Japan.

During the Q&A period, we learned how one illustrator misunderstood “March Hare.” Japanese is written with the Chinese alphabet, and the Chinese character that means “moon” or “month” is very similar to the character for “eye,” so instead of a March (three moons, or the third month) Hare, the illustrator portrayed a Hare with three eyes! Another memorable moment occurred when member Valina Eckley, a tall, blonde young lady dressed as a steampunk Alice, asked the co-presenters a question that was not well understood, so she then repeated it in fluent Japanese (she had lived there for many years).

Our next speaker was the effervescent Linda Casady, who founded the annual University of Southern California (USC) Wonderland Award a decade ago. (In 2000, her husband, George, donated the fabulous G. Edward Cassady, MD, and Margaret Elizabeth Casady, RN, Lewis Carroll Collection to the USC Doheny



Linda Cassady



Craig Yoe

Memorial Library, which we had chances to “rejoice in” at our meetings in the spring of 2006 and fall of 2013.)

The Wonderland Award is an annual multidisciplinary competition that encourages new scholarship and creative work that “explores, explains, analyzes, or interprets the works of Lewis Carroll,” and is open to all graduate and undergraduate students in all fields of study currently enrolled in accredited California colleges and universities (in the early years, only USC students were eligible). Most submissions are from outside the student’s discipline. Scholarly essays, poems, fiction, performance pieces, videogames, animation, visual artworks, music, digital compositions, and films have been submitted, among other media. Judges consist of a panel of Carrollians, students, professors, past winners, and even Hollywood screenwriters, who award points for: quality, originality, “the spirit and sensibilities of Lewis Carroll,” and their artist statement. In the spirit of “everyone has won, and all must have prizes,” the first prize is \$3,000, second \$1,500, and up to five others (such as the Jubjub, Snicker-Snack, and Boojum prizes) are awarded.

Cassady showed us many slides and videos of previous and current winners, such as USC graduate stu-

dent Andrew Woodham’s 2014 *Lewis Carroll Through Two Lenses*, a photographic collage of 244 images (and LEDs) that won for Andrew for the third consecutive year (the submissions are anonymous, but he has since moved up to be a judge) and the celebratory *Wonderland Unbound*, a 3D projection onto the library’s façade, accompanied by music and live costumed characters.

The Cassady Collection’s dynamic curator and archivist, Abby Saunders, then spoke to us and screened some other winners, including puzzles, games, an installation with motion sensors that looked rather psychedelic, and 2015’s whimsical winner, *Curiouser and Curiouser!* by Martzi Campos and Yuting Su, an interactive pop-up book with digital sensors and an adjacent computer screen where the reader is tasked to solve a variety of puzzles. The awards and the collection are not just there to be admired and used for research; they are associated with a very active component of curricular engagement in the form of seminars, teaching guides, and the like.

Many of the cream of the Wonderland Award crop can be found in their Liddell Books series, *The Liddell Book of Poetry* (2013), *The Liddell Book of Letters* (2014), and *The Liddell Book of Fiction Parts I and II*



A few of the Wonderland Award winners

(2015), published by the Figueroa Press of USC—not to mention *Callooh! Callay!: A Brilliant Look at the USC Libraries Wonderland Award* (2009). The first four are reviewed on p. 56. The imagination and creativity of the students are just, well, awesome, and offer an inspirational reminder of just how engaging Mr. Carroll's works really are.

The next presentation, "Alice in Comiland," was named after the eponymous book (Yoe! Books/IDW, 2014). I began it with an illustrated talk about the early days of graphic storytelling, the evolution of comics in the nineteenth and early twentieth centuries, and Carroll's *Under Ground* as a precursor to what today are called "graphic novels." (Earlier incarnations of the genre as newspaper strips and comic books were, and still are, hugely popular, but they still have to fight for respectability.) I then had to run over to Morton Cohen's to help Andy's film crew, leaving things in the most competent hands of Craig Yoe, a comics maven who has edited over a hundred books on the subject. Craig came through swimmingly, of course, with a most amusing romp through the history of Carroll in the comics, particularly as exemplified in *Alice in Comiland*. It was a fitting and buoyant ending to a tribute to our Alice in the popular culture.

Let us bow and give thanks to Joel, Stephanie, Jon, and the many, many others who were involved in conceiving, setting up, and realizing this extraordinary event.

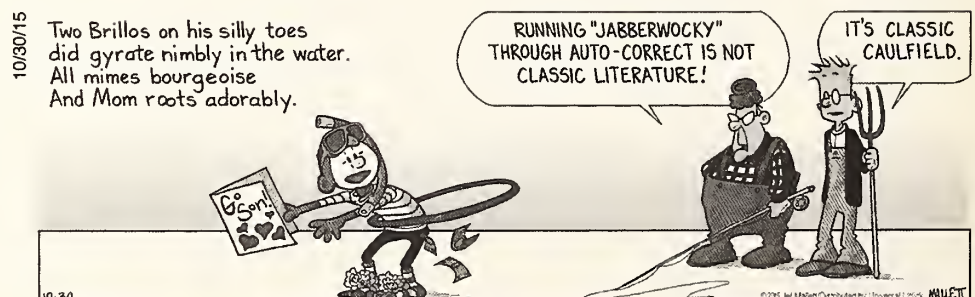
As home we steered, a merry crew, we were grateful and happy that all of us had contributed in some way to the sesquicentennial, even as more exhibits, publications, and events await us through the end of this year (and into next). And then? Well, there's always Looking-Glass150 in 2022!



Photo by Daina Almario-Kopp

L to R: Members Daina Almario-Kopp and Valina Eckley take in the sights.

Frazz by Jeff Mallet



Aspects of Alice: Alice150 Films@NYPLPA

DAVID SCHAEFER

As part of the Alice150 celebration, the New York Public Library for the Performing Arts presented a film series entitled *Aspects of Alice*, “filmic renderings” (their nomenclature) of *Alice*, every Tuesday afternoon in October. The films were screened at the Lincoln Center’s Bruno Walter Auditorium, downstairs from the *Alice Live!* exhibit. The format was shorter films followed by a “feature.” Between sixty and seventy people attended each of the four sessions.

On October 6, the short film was *Alice’s First Film Adventures*, a documentary I made that turns the ten-minute 1903 Hepworth *Alice* into a 20-minute presentation. The feature film was the 1933 Paramount *Alice*. Thirty years made quite a difference in film technology!

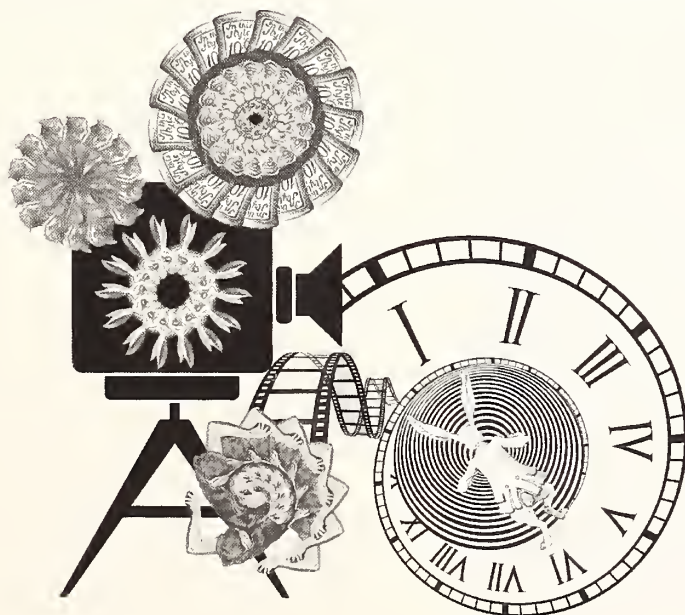
The W. W. Young *Alice* was screened on October 13; it was a composite of three films (including the tea-party scene, which many claim doesn’t exist) from my collection. Footage for all of them was shot in 1915, but many of the intertitles are of late-1920s vintage, and one of the films sports a 1927 copyright notice. It was screened with a fine live piano accompaniment by Makia Matsumura, a composer and si-

lent-film accompanist. The feature was the 1931 Bud Pollard film, the first *Alice* with sound. This film was called “lost”—while hiding in my movie closet for over thirty years.

On October 20, two films that were thought to be lost were presented. One was the 1910 Edison *Alice* that was discovered in 1976 on 22mm film. The other was Reel 5 of *Looking-Glass*—a film containing scenes shot by W. W. Young in 1915. I was able to purchase this reel of 35mm film on the Internet. There are four more *Looking Glass* reels hiding somewhere! That evening’s feature was *Dreamchild*, a fictionalized story about Alice Hargreaves’ 1932 journey to New York, preceded by the 1932 Paramount newsreel—the real Alice and the fictional Alice side-by-side.

The series concluded on October 27 with a showing of *Curious Alice*, a film made in 1972 for the National Institute of Mental Health as part of a drug-education course for elementary schoolchildren. The feature was Jan Švankmajer’s rather wild *Alice*.

David Callahan, principal librarian of the NYPL-PA Film and Video Collection, organized the series. To David I say a heartfelt “thank you.”



Adriana Peliano

Alice in Philly Land

EMILY R. AGUILO-PEREZ

Entering the Rosenbach Museum and Library immediately makes visitors feel as if they have arrived in Wonderland. In true Alice fashion, there are different ways to go, and no one right order in which to begin exploring. I decided to turn left first and visit “Wonderland Rules: Alice@150.” This section, brilliantly curated by Leonard Marcus, features early and rare editions of *Wonderland*, a number of letters written by Carroll, and collections of more modern adaptations of his story. These included Alice in picture books, film, and even music.

The second part I visited was “Alice in Phillyland: The True-Life Adventures of A. S. W. Rosenbach, Alice Liddell Hargreaves, and the Manuscript that Made Them Famous.” Curated by Judith Guston and Elizabeth E. Fuller, it presents the various transactions that took place to obtain the original manuscript, its return to England, and Alice’s visit to the United States.

Lastly, I entered the room titled “Why Is a Raven Like a Writing Desk? Lewis Carroll’s Riddles, Puzzles, and Games,” curated by Katherine Haas. This is where a number of Dodgson’s games come to life. In an interactive exhibition where visitors can play games and attempt to solve puzzles and riddles, the

audience experience firsthand Dodgson’s brilliant mind. Rather than just read about the logic games and puzzles he created, visitors to this game room can try Doublets, play Circular Pool, and write backwards (mirror-style), to name a few activities.

A highlight of my visit was seeing up close once again the original manuscript—the holy grail for Carrollians—of *Under Ground*, which traveled to the U.S. for the first time in thirty years. Although I was fortunate to see it while it was on display at the Morgan Library, this time it felt more personal. For starters, the room that displayed it at the Rosenbach was not packed with visitors, so everyone had the chance to stand in front of the glass case and look at the beauty that is Carroll’s work. The manuscript stood in the center, with nothing else but some paintings on the wall, including Tweedle-fied renditions of the Rosenbach brothers on each end of the room. Visitors were allowed to take pictures of the manuscript, which made it easier to record this grandiose artifact without the need to slyly and inconspicuously sneak a pic. Unfortunately, the original manuscript was at the Rosenbach only briefly, October 14–18.

I strongly encourage all Carrollians who are able to make the trip to Philadelphia to enjoy the exhibition, especially if you can catch one of the 20-plus special events taking place through May 15, 2016, such as the Lewis Carroll hands-on tour, which I experienced back in January, as part of his 184th birthday celebration. Although some of the information provided during the tour is known to those of us who have read extensively about the author’s life, and Alice in particular, having the opportunity to touch and read some of his letters and to see drawings by Tenniel up close make the experience worthwhile. Other places in Philadelphia are joining the celebration by hosting their own events—for instance, a book discussion of *Alice’s Adventures in Wonderland* at Oak Lane Library next January and a talk by Anna Dhody and Dr. Grant T. Liu titled “Medical Oddities of Alice” hosted by the Mütter Museum in March.

Down the Rabbit Hole: Celebrating 150 Years of Alice in Wonderland offers a fascinating combination of artifacts, pictures, texts, and interactive elements that will delight scholars and fans of Carroll and Alice alike.

Photo by Jobi Zink



Reflections on Alice150 Week in New York

JOEL BIRENBAUM

I have spent the last seven years planning, pleading, promoting, and preparing for Alice150: Celebrating Wonderland. Our week in New York was the centerpiece of our festival, and it was one time when reality exceeded fantasy. Others in this edition of the *Knight Letter* will discuss the individual events. Here I will present my impressions of the wonders of that whirlwind of a week.

Jon Lindseth, who has been part of this process for the last six years, produced two days of excellence dedicated to translations of Alice. I was sure the exhibit at the Grolier Club would be exceptional, but I must confess that I was not convinced that the conference would be of interest to non-translators. This was one of several occasions where Jon was right, and I was not. Everything related to *Alice*

in a *World of Wonderlands*—the book, conference, exhibit, and dinners—was superb. None of this would have been as successful without the extraordinary efforts put forth by Alan and Alison Tannenbaum.

The “Alice in Popular Culture” conference was introduced by Dr. Edward Guiliano, president of NYIT. Dr. Guiliano was quick to accept the idea of celebrating *Alice*, the book, as opposed to celebrating Carroll on this particular occasion. I was pleased to see how well he framed the events to follow, while tailoring his introduction to the general public. Even so, I was amazed when he stated that the Disney *Alice* was one of two major events that propelled the popularity and longevity of *Alice*. The second was Martin Gardner’s *Annotated Alice*. I am not a fan of the Disney *Alice*, but I agree with Dr. Guiliano’s assessment of its impact.

The Annotated Alice was the book that established my lifelong connection to *Alice*. The other thing stated in the talk that caught me by surprise was that Alice150 was a bigger (or did he say better?) celebration than the 1932 New York celebration of the centenary of Carroll’s birth. I am still processing that remark.

The speakers throughout the week exhibited a passion for their topics. They had an audience that could appreciate the vagaries of translating this complex book, the approaches to bringing Carroll and *Alice* to the stage, the variety of ways to illustrate it,

the vast ways it has penetrated popular culture worldwide, and the many avenues of collecting. All of this may have been eclipsed by the performances of Hayley Rushing and Asuka Tortomari, two young presenters who bode well for the future.

The things that will stay with

me forever are those that you can’t control through planning. The atmosphere that surrounded the celebration was created organically by the attendees. There was more interaction than I have ever experienced. During the translation conference, I could see the network that we had created expand and tighten. Its international nature was largely, but not wholly, due to the translation conference. There were many speakers of other languages, but for this week the common language was Alice. The appreciation of her diverse aspects was shared by all. We experienced increased awareness of Alice by the general public and by insiders. I noticed how often people were smiling, grinning, and outright laughing. They were having fun. This was truly the celebration I had envisioned. I thank all who made this possible.



Photo by Deborah Birenbaum

ARCANE ILLUSTRATORS: NILS GRAF STENBOCK-FERMOR & LILO RASCH-NÄGELE

MARK BURSTEIN

You will soon understand why these two illustrators, whose *Wunderlands* are virtually identical in size and vintage, are linked.

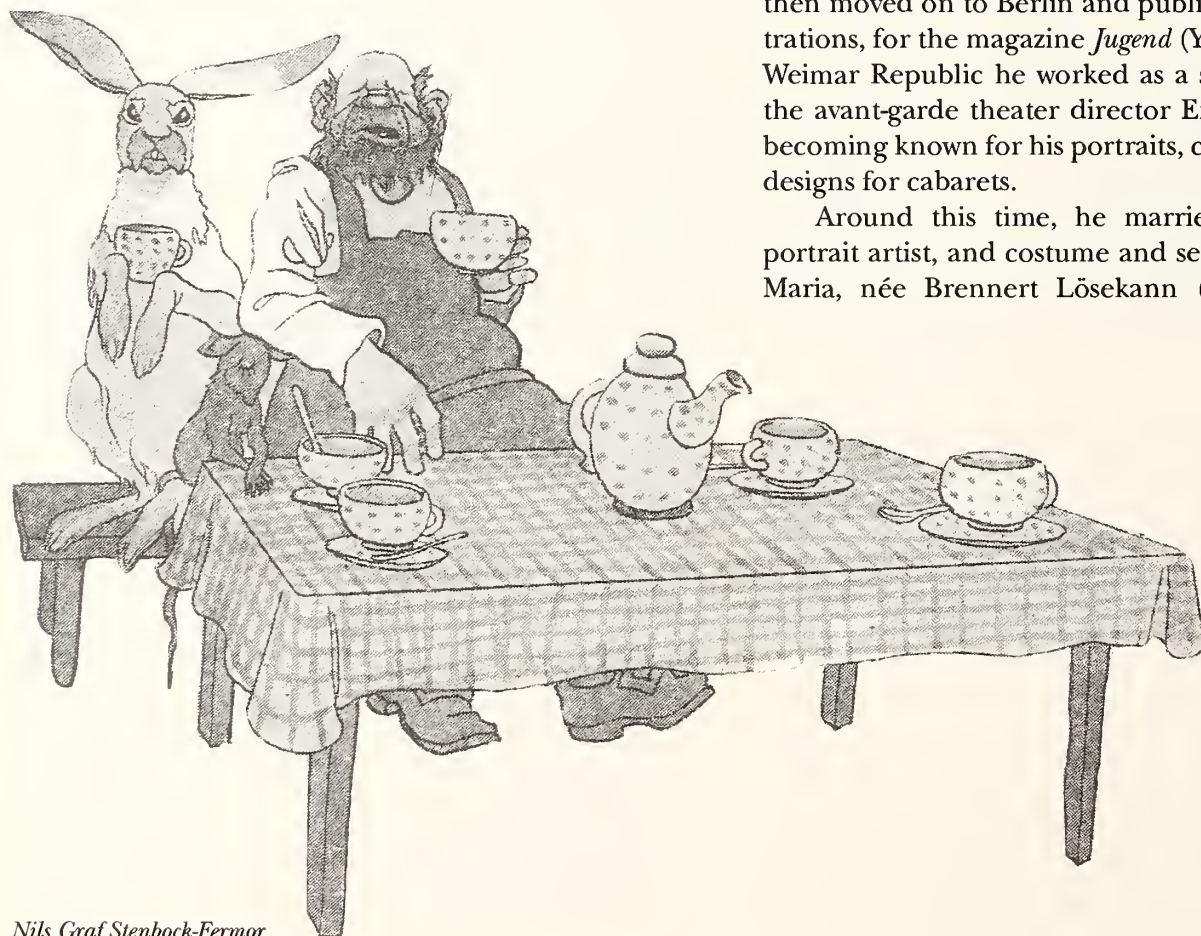
I first became aware of Nils Graf Stenbock-Fermor's book when I saw its cover on a t-shirt (from OutOfPrintClothing.com) and got curious, as it came from Germany during the "industrial disarmament" phase following WWII. Despite the harsh conditions, it was just one of many editions of *Wunderland* issued in those years after a long drought. According to *Alice in a World of Wunderlands*, only one came out in the fifteen years between 1931 and 1946 (that was in 1940, no listed publisher, illustrated by Lilo Rasch-Nägele), but in the next three years there were nine, including a reprint edition of Rasch-Nägele's. One can imagine that Nazi Germany had no use for nonsense, especially British nonsense, despite the now humorous title of the translation of Gardner's *Annotated Alice* as *Alles über Alice* (Europa, 2002).

Stenbock-Fermor's book was published by Alster Verlag Curt Brauns in 1948, with a translation by R[obert] G[uy] L[ionel] Barrett that was first seen in a 1922 edition from K. Triltsch, illustrated by F. W. Roth. Although British, Barrett saw *Wonderland* a bit differently; for instance the Hatter, Hare, and Dormouse are rendered as the *Schuhmacher* (cobbler), *Osterhase* (Easter Bunny), and a *Maus* (mouse). This gives rise to one of the few pictures (if not the only one) of a hatless Hatter in existence. The illustrations are humorous, and in monochrome.

Stenbock-Fermor was born in 1904 in Riga (Latvia, but at that time Russia) to a noble Swedish family. He was the son of Wilhelm Constantin, Count (*Graf* in German) Stenbock-Fermor and Maria Dmitrievna, Princess Kropotkin.

Following the Russian Revolution, Stenbock-Fermor moved to Hamburg, where he trained with Otto Meissner, the first publisher of Marx's *Das Kapital*. He then moved on to Berlin and published his first illustrations, for the magazine *Jugend* (Youth). During the Weimar Republic he worked as a stage designer for the avant-garde theater director Erwin Piscator, also becoming known for his portraits, caricatures, and set designs for cabarets.

Around this time, he married the illustrator, portrait artist, and costume and set designer Lenore Maria, née Brennert Lösekann (1906–1990), and



Nils Graf Stenbock-Fermor

had two sons. After 1945, he lived in Hamburg and illustrated books for Christian Wolff, becoming particularly known for his *Grimm's Fairy Tales* and *Hans Christian Andersen*, as well as a book of caricatures of movie stars for a different publisher. At some point he emigrated to Oregon; sometime later, the couple divorced and he moved back to Hamburg, where he died in 1969.



Liselotte ("Lilo") Nägele was born in Stuttgart in 1914. Her father, Karl, was a painter. After attending the Württembergischen Staatlichen Kunstgewerbeschule, she soon became a much sought-after graphic designer, stylist, and book illustrator. In 1934, while doing the window display of star hairdresser Hugo Benner's salon, she met Bodo Rasch, its architect; they married in 1940, hyphenated their names, and had two children.

Published by Dr. Riederer in Stuttgart and accompanying a translation by Karl Köstlin (who tells us in his introduction that the tale was first told to the girls in Dodgson's rooms "during long winter evenings"), Rasch-Nägele's finely rendered, colorful drawings for *Wunderland* are pleasingly detailed and unusually charming. They feature a quite lovely, if a bit over-age, Alice.

Rasch-Nägele was part of a group of artists, art historians, critics, philosophers, publishers, designers, photographers, and art collectors known as the Bubenbad Circle. She worked in commercial art until 1950, when she moved to a villa and created fine-art paintings and experimental graphics until her death in 1978. She has been widely exhibited, and is the subject of several books and catalogues, including, in observation of her centenary last year, *Lilo Rasch-Nägele: Illustratorin Zeichnerin Malerin* (Illustrator, Graphic Artist, Painter) from Arnoldsche.



Lilo Rasch-Nägele

A QUANTIC THEORY OF TRANSLATION

JUAN GABRIEL LÓPEZ GUIX

WONDERS

The Spanish title *Alicia en el país de las maravillas* has much to commend it, not least its pleasing euphony and intriguing numerology. It contains three nouns, three vowels (*a*, *e*, and *i*), and all three stresses fall on the vowel *i*: three, like the three young Liddell girls with whom Charles Dodgson was best acquainted, and who are mentioned in the opening poem under the names of Prima, Secunda, and Tertia. There are also three syllables in the name Alicia. So, in all we have four trios, and the title contains twelve syllables, the same number as that of the chapters, as well as the number of poems and songs contained in the book.

However, perhaps we should abandon this seductive but slippery cabalistic path and instead focus on another peculiarity of the title. This work is so familiar and deeply rooted in our culture that it is easy to overlook the way the title directs the reader's gaze and attention to the marvels that inhabit the land visited by Alice, thereby favoring a reading that prioritizes the book's fantastic or enchantingly strange aspect. Although there is no denying the "fabulous" dimension of the story, it is reinforced by the traditional Spanish title to the detriment of another possible interpretation inherent in the English title, *Alice's Adventures in Wonderland*, or simply *Alice in Wonderland*.

Aside from the translation *país de las maravillas* (land of wonders), "Wonderland" also allows other options such as *país del asombro* (land of astonishment) or *del preguntarse* (land of wondering). Small as they are, these changes can have huge consequences: the leap from one land to another involves a shift in emphasis from object to subject, from external wonders or marvels to individual wondering or amazement. These exegetical possibilities, which are precluded by the usual Spanish title, are inherent in the

original English title, and it is legitimate to consider them because they are supported by the many (eight) instances in the original text of the verb "wonder" in the first chapter, where we also find three instances of "curiosity/curious" and one "surprised."

The attentive reader in English will detect without too much difficulty the anaphoric interplay between "wonderland" and "wonder," and will connect these and other words to construct a shared semantic field. In Spanish, however, there is no morphological relationship between *maravillas* (marvels or wonders) and *preguntarse* (to wonder), a fact that weakens the possibility of such an interpretation.

We are not advocating a modification of the title (the only one that is acceptable) or arguing that one interpretation is superior to the other, since both co-exist in the original and both are equally valid. On the contrary, our aim is to highlight a second possible interpretation concealed by what has become the standard title in Spanish and other languages as a result of the inevitable morphological difference between languages.

In fact, this line of interpretation will be found to be extremely enriching as well as potentially even more complex if we take into account another word contained in the title: the protagonist's name. According to one etymology, the name Alice stems from the Greek *ἀλήθεια* (*alétheia*). The prestigious Liddell-Scott *English-Greek Lexicon* tells us that *ἀλήθεια* meant "truth" (as opposed to "falsehood" in Homeric times and, later, as opposed to "appearance"). Ultimately, it is irrelevant whether or not this etymology is correct, since the formal similarity between the two words is evident. Moreover, a perusal of the renowned *Lexicon* is particularly apposite, given that its original author was none other than the father of Alice Liddell. Bearing this etymology in mind, therefore, we might conjecture that the true title of the book—the "meta-title" which, regardless of any translation, lies hidden "through the looking-glass"—should be *Truth in Wonderland*. Indeed, what best defines Alice's adventure is her constant wondering, a wondering fueled by a curiosity that is undaunted by rebuffs or disappointment, which enriches readers by teaching or reminding them that they should never cease to be surprised and ask questions.

Juan Gabriel López Guix's translation of *Wonderland* into Spanish was published in book form by Ediciones B in 2002, and was recently released as an ebook in various formats; this article is a modification of his introduction to the ebook. He also translated and annotated Saki's satire *The Westminster Alice* (*Alicia en Westminster*, Alpha Decay, 2009) and is publishing monthly, as a celebration of this sesquicentennial year, a series of twelve short texts about the Spanish translations of Alice on the website of the Instituto Cervantes. This present article was translated by Jacqueline Minett.

DUALITIES

Such considerations are not mere wordplay or idle speculation, because what is ultimately at stake here is how *Alice* is to be understood. Traditionally, the translation of *Alice* has, to a greater or lesser extent, tended to emphasize (especially when the book is intended for young readers) the aspect of “appearance” and to underplay the aspect of “truth,” to use the terms proposed by the etymology put forward by Alice’s father. In this context, “appearance” refers to the fictional element in the story and “truth” to its referential content and its treatment of the linguistic or extralinguistic reality present in the story, which have been compiled and analyzed in the various studies of the work and its author, particularly by Martin Gardner.

An example will illustrate how this problem is posed in textual terms. In Chapter VII, the Dormouse begins recounting the story of three sisters who live in a very strange well, a treacle-well, to be precise. The traditional Spanish translation opts for the usual present-day meaning of the word “treacle,” translating it as *pozo de melaza* (molasses or syrup well). However, although the majority of readers of the original English text today may be unaware of the fact, Dodgson’s “treacle-well” refers to a type of well whose waters are thought to have healing properties (this meaning is given in the *Oxford English Dictionary*) and, in particular, to a well near Oxford which was visited by Dodgson and the Liddell girls on their outings: the well in the grounds of the church of St. Margaret of Antioch at Binsey. In Spanish, the word *triaca*, used in the first complete Spanish edition of *Alicia* in 1927, corresponds to the original meaning of *treacle* as an antidote.

The translation *pozo de melaza* introduces an element of fantasy that reinforces the “marvelous” nature of the story and completely eliminates the reference to an existing reality. Was there any other option? It is generally accepted that to translate is to choose a meaning, and indeed one has the feeling of being confronted with a choice similar to the one facing Alice when the Caterpillar tells her: “One side will make you grow taller and the other side will make you grow shorter.” Theoretically, we should have two options: one emphasizing the fantastic (syrup), the other prioritizing the referential (the well with its healing waters). Faced with this dilemma, the translator must decide whether to swallow (and administer to his readers) the blue pill of illusion or the red pill of reality, to echo an image used more than a hundred years later in the film *The Matrix*, in which allusions to *Alice* abound.

Having defined this duality, however, the next step is to imagine a translation that, although opting for one reading, does not exclude the other. Without delving into the mysteries of quantum states (as Rob-

ert Gilmore does in his 1995 book *Alice in Quantumland*), this challenge should be seen as an attempt to achieve in the translated text a paradox envisaged by the physicist Edwin Schrödinger. Seventy years after the disappearing Cheshire Cat entered the history of literature, Schrödinger devised a thought experiment to illustrate the paradoxical phenomena in the realm of quantum physics. In his experiment, depending on the behavior of a radioactive particle, a cat could miraculously be both alive and dead at the same time.

In one sense, it is true to say that the present translation was guided by a similar ideal, by a perspective that could also be described as “quantic” in that it aspires to bring about a duality of overlapping states in which, like Schrödinger’s cat and the Cheshire Cat, a thing and its opposite could be one and the same thing at the same time: simultaneously appealing to both fiction and reality, “appearance” and “truth.” Such is the method applied to the task of translating “treacle-well.” And this is not an isolated case, because a similar grounding of the fiction in extra-narrative elements also occurs at other points in the story, as in the two songs we shall discuss later, and in the translation of the Caterpillar’s retort “Keep your temper” at the beginning of Chapter V.

That chapter constitutes one of the passages that have led to some authors seeing in the work a parody of the mathematical innovations of the Victorian era: the Caterpillar counsels Alice not only to not lose her temper, but also not to lose her proportions (this emphasis on proportion represents the incipient symbolic algebra that was the butt of Dodgson’s scorn). Let these examples suffice as a brief illustration of our attempt to reconcile apparently antagonistic states, thereby preserving the element of fable and the wordplay contained in the text without jettisoning its referential load as an inconvenient burden.

CURIOSITIES

The present electronic version presented us with the opportunity to reread the text, to reflect again on the problems and the solutions found, and to make a few (minimal) changes. Although similarities will be found with certain aspects of other translations, it also has a number of characteristics that distinguish it from the work of earlier translators. Although some of these features have been discussed in various articles and academic and professional forums, it seems appropriate at this point to briefly mention just a few, in the hope that they may contribute to a richer and more complex reading of the work.

The history of the translations of *Alice* into Spanish can be divided into two stages, which might be classified as child-oriented, on the one hand, and classic, on the other. In the first, from 1914 to 1970, the book was generally regarded as a work exclusively

for children; in the second, which began with Jaime de Ojeda's translation (Alianza, 1970), the book was seen as a literary classic. The principal translations in the first period were those produced by Juan Gutiérrez Gili (Mentora, 1927) and Rafael Ballester Escalas (Mateu, 1952). In the second period were those by Jaime de Ojeda (Alianza, 1970); "Humpty Dumpty," pseudonym of the publisher Esther Tusquets (Lumen, 1973), a shorter version, much enlarged and improved upon in successive editions; Mauro Armiño (Edaf, 1983); Ramón Buckley (Anaya, 1984); Francisco Torres Oliver (Akal, 1984); and Luis Maristany (Plaza & Janés, 1986).

As no new translation into Spanish had been published in Spain since the mid-1980s, the present translation was the first to benefit from the new technologies. Thanks to digital research and documentation tools, this translation was able to benefit from source materials that were much more laborious to access using traditional, nondigital means and perhaps beyond the reach of the book's previous translators. Although the information available on the Internet at the beginning of the twenty-first century was only a fraction of what it is today, it was already sufficient to justify a retranslation of all the classics. The availability of information online made it possible to conduct highly specific searches to corroborate or refute interpretations of the text, with a view to deciding whether a given window of interpretation in the translation was best left open or closed . . . or perhaps just ajar.

The results of such investigative work usually go unnoticed by readers, the traces remaining only in the translator's "kitchen." In the majority of cases, the translator leaves no telltale sign of his or her efforts. Indeed, the translator typically erases the traces of the path leading to the satisfactory solution once the difficulty has been overcome. Let us take the example of one of the clues hidden in the visual poem of the mouse's tail (Chapter III), which in fact is made up of four three-line stanzas. The first two are rhyming couplets, and the third, in imitation of a rodent's tail, is double the length (a verse form one might call a "caudal stanza"). The translation fulfils these formal requirements and, as in the original, the "tails" rhyme. However, the visual arrangement of the text in the shape of a sinuous tail does not facilitate the reader's recognition of that fact. As with the problem posed by the above-mentioned "treacle-well," the solution in this case was found thanks to a traditional exercise in documentation. However, in the case of another of the clues embedded in the visual poem—the number of bends or "turns" in the mouse's tail (a topic of debate between Alice and the Mouse)—a digital search proved to be a useful complement to the specific searches carried out by traditional means, making it possible to consult images in the original

manuscript and the galley-proofs of the poem sent by Dodgson to the printer. Accordingly, the present translation of the work reproduces the five turns in the mouse's tail, in spite of the difficulties resulting from the disappearance in digital format of the traditional page as we know it.

Another distinctive feature of this translation is in connection with a couple of songs sung by the characters. The first is "Beautiful Soup," sung by the Mock Turtle in Chapter X, whose lyrics are a parody on the song "Star of the Evening" by James M. Sayles. The final version owes a great debt to modern digital resources. Although the translation of the song, like that of the other poems in the text, was approached bearing in mind the demands of Spanish versification, and giving all due care to formal considerations (even though that care was graphically concealed in the example cited above), a satisfactory solution was only found thanks to Internet search methods. Indeed, our fortuitous discovery of the musical score and a small archive containing the tune enabled us to produce a Spanish version that could be sung to the original music. That discovery also allowed us to make a minor graphic adjustment to the text so that the visual effect contained in the poem (the repetition of the vowels) would not jar with the rhythm of the tune, the stressed vowels being repeated, as in the song.

This version includes another little poem that can be sung to a well-known melody: the song intoned (albeit out of tune) by the Hatter in Chapter VII, "*Ya titilas, rata alada*," sung to the tune of a French folk song "*Ah, vous dirai-je, Maman*," on which Mozart composed twelve variations, and which in English goes by the name of "Twinkle, Twinkle, Little Star."* For the first time, the present translation also affords Spanish readers the possibility of singing the song in Spanish.

Finally, another of the various novel features of the present translation has to do with an absence. In this translation we have deliberately omitted the word *Dios* (God), a term that is almost inevitable in the translation of exclamations such as that of the White Rabbit, as early as page 1 of Chapter I, when he frets over being late. Although the interjection is an unthinking, automatic utterance devoid of any real semantic reference to the divinity, all exclamations containing any religious references have been excluded out of respect for the author's more or less openly expressed religious scruples. The word "God" does not appear in either of the two *Alices*.

In *Through the Looking-Glass*, the game of chess described in the story strangely includes all the chess pieces except the bishop, a fact that has been ob-

* It is also the tune to "Baa, Baa, Black Sheep," "The Alphabet Song," etc. Christoph Friedrich Bach and Franz Liszt, among others, also composed variations on the theme.

served by several authors, among them Isaac Asimov in a short story entitled “The Curious Omission.” Moreover, in an early version of the second part, the flowers in Chapter II were passionflowers (*Passiflora caerulea*), but Dodgson expunged them on discovering the etymology of the name and its reference to the Passion of Christ. According to Stuart Dodgson Collingwood, when Dodgson was asked if the end of *Looking-Glass* was an imitation of the triumphal conclusion of John Bunyan’s *Pilgrim’s Progress*, the author replied that “he would consider such trespassing on holy ground as highly irreverent.”

Although merely circumstantial evidence, when taken all together, these and other pointers lead us to the conclusion that “God” had been deliberately excluded from Wonderland and that His textual “presence” in the work, therefore, was entirely inappropriate. Similarly, neither *Gott* nor *Dieu* appear in the first translations carried out under Dodgson’s strict supervision into German and French by Antonie Zimmermann and Henri Bué, respectively. As in other cases, there is no proof (no “smoking gun”) here that conclusively confirms the hypothesis, but it is a window of interpretation that is open to the reader of the book

in English and deserves to be left open also to the reader in Spanish.

ANNIVERSARIES

This year marks the sesquicentennial of the first published edition of *Alice’s Adventures in Wonderland*, and also a centennial in the Spanish-speaking world. Between November 15, 1914, and January 5, 1915, *Alice in Wonderland* made its Spanish literary debut. During that period, the children’s weekly magazine *Los Muchachos*, which was published in Madrid, offered its readers an abbreviated version of the work in eight Sunday instalments. The story was illustrated with twenty-six drawings: eight two-tone pen-and-ink drawings gracing the covers of the instalments and another eighteen black-and-white drawings illustrating the text. The illustrator was the painter and draughtsman Fernando Fernández Mota, a regular contributor to several Madrid-based publications at the end of the nineteenth century and the beginning of the twentieth. The identity of the translator, however, is unknown.

To mark both, ¡Hjckrrh! (hjckrrh.org) has published this e-version of *Alicia en el país de las maravillas*.

THE CARROLL SPACE-FILLING CONJECTURE

CHRISTOPHER TYLER

In one of his last letters to his mathematics tutor Bartholomew “Bat” Price (who was Master of Pembroke College across the street from Christ Church), Lewis Carroll proposed a solution to the problem of filling space with equal volumes.

Ch. Ch. May 18/97

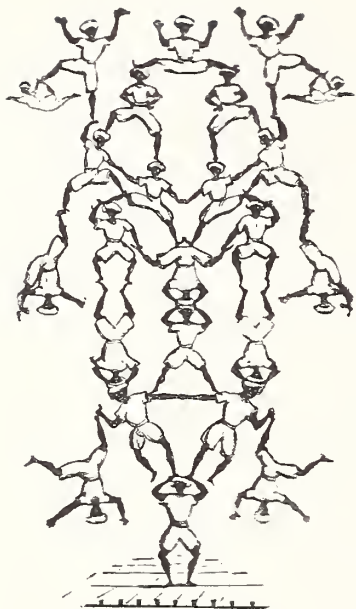
Dear Master,

Am I right in thinking that space could be filled (barring certain interstices) with equal spheres, each touching 12 others? If so, and if all the tangent planes were produced [extended] until they intersected other tangent planes, would we not exhaust the interstices, and fill space with plane-sided dodecahe-

drons? And if so, would these dodecahedrons have pentagonal facets?

Sincerely yours,
C. L. Dodgson

One can imagine Carroll/Dodgson’s thought process in generating this conjecture. It is well known that six spheres fit around a sphere of equal size in one plane, and that such planes of spheres could nest like offset honeycombs to fill space, implying that 12 spheres are fitting around each sphere in a three-dimensional packing structure. Since there are 12 facets in a regular dodecahedron, it seems a reasonable conjecture that squeezing down the space-filling spheres to compress the spaces, or interstices,



between them to zero might force them into the dodecahedral shape.

Interestingly enough, this problem had been posed by the great physicist William Thomson, Lord Kelvin, in 1887, in what is known as the “Kelvin problem” of filling space with equal volumes with the minimum surface area, although Carroll/Dodgson shows no awareness in his letter that it was an established problem. It is, in fact, a deeply challenging question for which no final solution has been proven even today. What can be proven, however, is that no regular polyhedra except the cube can fill space,¹ although cubes do not do so with the minimum possible surface area. Kelvin’s solution, which was known as the “Kelvin conjecture,” implied that Carroll’s intuition that regular dodecahedra would not fill space was incorrect, and that the facets of polyhedra that would do so were not pentagonal. Kelvin found a space-filling structure consisting of equal truncated octahedra, or 14-sided polyhedra with alternating square and hexagonal faces. It was widely believed for over a century that this “Kelvin structure” was the optimal solution to the problem of filling space with minimal surface area.

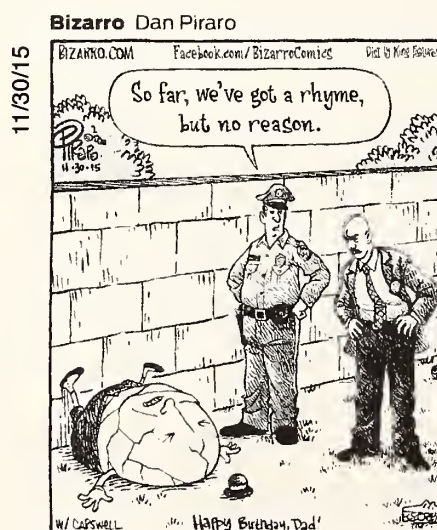
However, in 1993 an alternative solution was found that largely validates Dodgson’s intuitions. On reading his query, one tends to assume that he is referring to regular, identical polyhedra. In fact, however, he does not specify that the dodecahedra should be identical or that their pentagonal facets should be regular, leaving open the possibility that his conjecture could be met by irregular figures. Such a solution, found nearly a century later by Dennis Weaire and Robert Phelan,² uses two kinds of cells of equal volume. One is the dodecahedron proposed by Carroll (with 12 pentagonal, though irregular, facets), while the other is an irregular polyhedron with 12 pentagonal and 2 hexagonal facets. Carroll’s con-

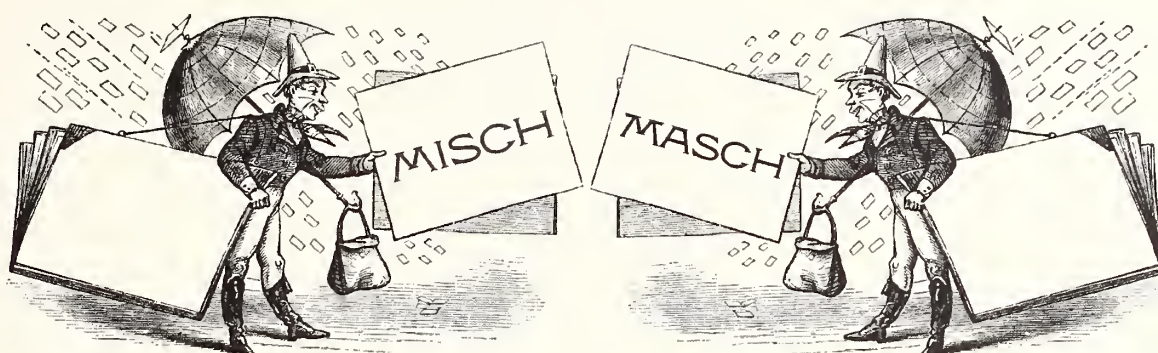
jecture could thus be said to have been 92% correct (in specifying the shape of 24 of the 26 required facets). The total surface area of this filling scheme is about 1% less than that of the Kelvin structure, although it still has not been proven that this is the optimal solution to the problem.

The original question of filling space goes back to Aristotle, who thought it could be done with regular tetrahedra. (It can be done with triangular prisms, which have three rectangular faces, but not when all faces are triangular.) Carroll’s question of filling space with spheres dates back to Isaac Newton in what is known as the “sphere-kissing” problem. In 1694, Newton proposed that the number of spheres fitting around each sphere was 12, in correspondence with the astronomer David Gregory, who pointed out that the space available would actually be sufficient to accommodate 13 spheres, if a suitable arrangement could be found. It was not until 1953 that a complete proof was produced that validated Newton’s (and Carroll’s) intuition that no arrangement would permit more than 12 spheres. It is indeed curious that such packing, which is regular in two dimensions (circle packing, which is densest on a hexagonal lattice) becomes irregular in three dimensions (the densest sphere packing does not conform to a regular lattice), giving rise to this array of mathematical problems, which are still challenging mathematicians to this day. But this is one of the surprising properties of mathematics in general, that the simplest questions can generate arcane curiosities that take centuries for even the sharpest human minds to fully grasp.

¹ Gardner, M. (1984). *The Sixth Book of Mathematical Games from Scientific American*. Chicago, IL: University of Chicago Press, 183–4.

² Weaire, D. and R. Phelan (1994). “A Counter-example to Kelvin’s Conjecture on Minimal Surfaces,” *Philosophical Magazine Letters* 69: 107–110.





Leaves from The Deanery Garden



In the course of this Alice150 year I have had several conversations with Carrollians about the exact date of *Alice's* publication in late 1865, and no one seemed to be able to name a day with any confidence. We know, from an entry in the diary, that Lewis Carroll received his copy on November 9, but the date an author receives his first copy is rarely the same as the publication date (consider *The Hunting of the Snark*, which was supposed to have a publication date of April 1, yet Carroll received his copy on March 29). Today major publishers set publication dates months ahead of time, print them on galleys, and publicize them in advertising, but pinning down a nineteenth-century publication date can be a little more tricky. We must first agree to state that the so-called "1865 *Alice*" printed earlier in the year was not published (until the sheets came out in 1866 under the D. Appleton imprint). The date

of publication is the date that a book is "made public"—that is, the date that a member of the general public can buy (and receive) the book from the publisher, distributor, or bookstore. That never happened with the first printing of *Alice*. Several news outlets in the U.S. celebrated publication day for *Alice* as November 11, and as I began to investigate, there seemed some logic to this choice. At least two British newspapers listed *Alice* among "New Books" on that date. But books are often mentioned in the press as new when they are still forthcoming (and *Bell's Weekly* actually mentions *Alice* in a column called "Literary, Musical, Scientific, Fine Arts, and Dramatic Gossip" on November 4). What I wanted was a definitive statement of publication date, preferably from the publishers themselves. I found just such a statement on the back page of *The Examiner* for November 18, 1868. A full column

advertisement signed "Macmillan and Co., London" begins:

This day is published, crown 8vo,
cloth, price 7s.

6d.,

Alice ADVENTURES in
WONDERLAND.

A Tale for Children. By LEWIS
CARROLL. With

Forty-two illustrations
by John Tenniel,

Engraved by Dalziel Brothers.

Slight variations of this advertisement (but both with the heading "This day is published") appeared on the same day in the *Army Navy Gazette* and *Bell's Weekly Messenger*. I found it interesting that this called *Alice* "A Tale for Children" (which description does not appear on the title page) and that the so-called six shilling edition began life costing 7/6, but mostly I rejoiced in a definitive statement and a cause to celebrate November 18 as publication day of *Alice*.

Charlie Lovett

Winston-Salem, N.C.

✱

In our book *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* we included material about *Alice* in 174 languages. We now know of two more languages that were published after our book went to press, and we have ten new ones in translation.

You may not have thought of yourself as a resource for this global project, but if you have computer search skills you could be one. If you would like to help recruit *Alice* translators, please email me, Jon Lindseth, at jalindseth@aol.com for complete details. During the six years of compiling our book we learned how to do this and can teach you. You can make the task fit your schedule, as there is no deadline.

Alice is a world-wide phenomenon, but there is still much to do since, according to *Ethnologue*, there are 7,102 languages spoken in the world and thousands of dialects. This means there are many *Alice* translation opportunities, and you can help make a difference.

One of the most important outcomes of the Alice150 project has been reaching people involved in saving minority and endangered languages. We want to continue this success! Please let me hear from you.

Thank you,
Jon Lindseth
jalindseth@aol.com

✱

As Lewis Carroll's *Alice's Adventures in Wonderland* is translated into obscure and even imaginary languages, it is even curiouser and curiouser that little attention is paid to translating Alice's tales into Lewis Carroll's second language—mathematics. While writing *Alice* in his spare time, Charles Dodgson (his non-pen name) maintained his day job as a prominent and leading mathematician. It was in this later Victorian period that leading math and physics thinkers raised questions that had no answers in the Newtonian construct. Eventually these questions led to Einstein's breakthrough special theory of relativity in 1905 and further developments including the general theory of relativity and quantum mechanics.

Now we speak of going down the wormhole into a mysterious world that defies Newtonian physics, where once Alice went down the rabbit hole into a mysterious world that had much the same effect. Now we speak of quantum particles being in two places at once or even Schrödinger's cat being alive and dead at the same time, long after the Cheshire Cat's grin was magically displaced from its body, and the executioner and the King and Queen of Hearts argued about whether a disembodied head can indeed be beheaded. And now we accept the Lorentz transformation that alters the apparent size of objects as they approach the speed of light, just as Alice once appeared to be nine feet tall.

It is difficult not to believe that Lewis Carroll's prescient writings were somehow guided by his thoughts from his day job.

James Renner
Tampa, FL

[This letter first appeared in the Wall Street Journal under the title "Lewis Carroll: A Pioneer of Quantum Physics" on November 5, 2015, and is reproduced with the author's permission.]

✱

Yet again a significant literary foreshadowing that occurs early in *Wonderland* has been overlooked. I refer of course to the floral references, both in the prefatory poem and in the early lines of the text, when Alice considers making a daisy chain. Given her sleepiness, it is likely that if she had in fact taken the trouble of getting up and picking the troublesome (a characterization fulfilled in *TTLG*) daisies, it would have been a short chain indeed, suitable for wearing on the head, thus presaging the golden crown with which she is eventually awarded in *Looking-Glass*.

In the language of flowers we find that the daisy symbolizes "innocence and gentleness." One may dispute whether the shrill behavior of the pink daisies who turn white is out of character, or if the color change simply emphasizes their purity. Whether it also references Alice's is a difficult point, as the color change is effected by her uncharacteristically threatening behavior (note however that later Alice has no compunctions about picking the rushes). But we must remember that she is driven to it by her altruistic desire to help the Tiger Lily. Alice is the kind, polite child who deserves her crown.

Dr. Bernard Fernly Bowers, BA,
BFA, BM, BS, MA, MFA, MBA,
MS, MAcc, MBA, MBT, ME,
MFT, MHA, MM, MMM, MPA,
MPAS, MPH, MPL, MPP, MPQ,
RED, MCM, MSQW, DDS,
DM,DPAQ, PhD, DDS, MD, DVM,
DoD, LLD, AAS, AS, DDPD, DPT,
EdD, JD, MD, PhamD, PHD
Beethoven, California

You used to be much more ...
muchier. You've lost your
muchness.

*Victoria Finan, "Off with their
heads!" – the 10 greatest quotes
from Alice in Wonderland, The
Guardian (UK), April 4, 2015.
(It's from the Burton movie.)*

The boating party did not return
from this memorable expedition
of discovery until nearly half-past
eight. If that seems a little late for
young ladies of six, eight, and ten
years, ...

*Warren Weaver, Alice in Many
Tongues (1964). (They were, in
fact, eight, ten, and thirteen.)*

A docent at the Rosenbach made
repeated references to the famous
river journey "on the Seine." Quite
a tour.

It's a decades-old conundrum, and
Tao has recently been working on
an approach to a solution—one
part fanciful, one part outright
absurd, like some lost passage
from "Alice's Adventures in Won-
derland."

*Gareth Cook, "Higher Power," The
New York Times Magazine, July
26, 2015*

...because I am staring at the abyss
of questions that is Alice, and it's
impossible to tell just how deep
the rabbit hole goes.

*Shane Kuhn, The Intern's
Handbook, a Thriller, Simon &
Schuster, New York, 2014*

...Anders had to remind himself
that they'd all gone through the
looking-glass: Middle East hawks
might now pose more of a politi-
cal threat to the president than
Middle East doves.

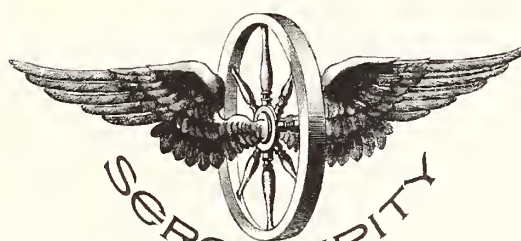
*Thomas Mallon, Finale: A Novel
of the Reagan Years, Pantheon
Books, New York, 2015*



Congratulations on a not special
day.

*Tweet sent by Disney Japan on
August 9. Intended as a Japanese
translation of "A very merry
unbirthday to you," it backfired
severely, as it happened to be the
70th anniversary of the bombing of
Nagasaki.*

The [autism] spectrum is so wide
that actually almost anyone can be
on it. . . . People on it . . . can pose
for pictures and act in movies.
They are Steve Jobs, Albert Ein-
stein, Lewis Carroll, Andy Warhol.
They are sharing elevators with



"Unlike the White Queen, I can't
think of six impossible things be-
fore breakfast."

*Ruth Rendell, End in Tears,
Crown Publishers, New York, 2005*

Lewis Carroll took the nineteenth
century into a dream world that
was as startling as that of Bosch,
but built on reverse principles.
Alice in Wonderland offers as norm
that continuous time and space
that had created consternation
in the Renaissance. Pervading
this uniform Euclidean world of
familiar space-and-time, Carroll
drove a fantasia of discontinuous
space-and-time that anticipated
Kafka, Joyce, and Eliot. Carroll,

you and cooking your food. Maybe
they're even marrying you.

*Eli Gottlieb, Best Boy, Liveright,
New York, 2015.*

And if you go chasing rabbits
And you know you're going
to fall

Tell 'em all who got a smokin'
caterpillar

Has given you the call.

*"White Rabbit" by Grace Slick,
according to the original sheet
music (1967).*

"Faster, Faster," the White Queen
cried.

*Andrew Hodges, The Enigma,
Walker, Burnett Books, London,
1983. Carrollian references abound;
fortunately most of them are more
accurate than this one.*

the mathematical contemporary
of Clerk Maxwell, was quite avant-
garde enough to know about the
non-Euclidean geometries coming
into vogue in his time. He gave the
confident Victorians a playful fore-
taste of Einsteinian time-and-space
in *Alice in Wonderland*. Bosch had
provided his era a foretaste of the
new continuous time-and-space of
uniform perspective. Bosch looked
ahead to the modern world with
horror, as Shakespeare did in *King
Lear*, and as Pope did in *The Dun-
ciad*. But Lewis Carroll greeted the
electronic age of space-time with
a cheer.

*Marshall McLuhan, Under-
standing Media: The Extensions
of Man, McGraw-Hill, New York,
1964*

FANNY: It will be in March.

HONORINE, HER MOTHER: A good
month, the month of the March
Hare.

*Fanny, the second film in Marcel
Pagnol's "Fanny" Trilogy, 1932*

Ravings from The Writing Desk

OF STEPHANIE LOVETT

Never has there been a time that the president's column was more aptly named! I have done nothing but rave about Alice, Lewis Carroll, Alice150, and the LCSNA all year—to inquiring journalists, the public, social media users, fellow Carrollians, unwary strangers, patient friends, and even more patient family. Now, I have some more raving to do:

First, I have to rave about the people who made Alice150 such a marvel! All of the brainstorming, planning, collaborating, communicating—all of that takes vision, and all of that takes time. Whether it's something huge like Joel Birenbaum talking with museums, libraries, and collectors, starting back in 2008, about what major exhibitions they would mount in 2015; a medium-sized effort like having an Alice150 booth at the Brooklyn Book Expo; or one small event like having a special LCSNA tour of the Morgan exhibition, everything requires someone envisioning what could be possible, and then collaboration among a group, and then the many, many emails, calls, trips, and so on, necessary to make an idea into a reality.

As I said at NYIT, I hesitate to thank certain people publicly, for fear of implying that other people's work was not valued; nevertheless, we all should be raving about the vision, the wisdom, and the unimaginable labor of Joel Birenbaum, Jon Lindseth, and Alan Tannenbaum, to whom we owe the once-in-a-lifetime privilege of five days of superlative Carrolling. Beyond the conferences themselves, of course, Joel has brought into being and coordinated months and months of Alice150 events, and Jon and Alan created the landmark book and exhibition behind the Grolier conference days. We are extremely grateful to Edward Guiliano, who was generous in every way as our host at NYIT and whose opening talk put words to what we all felt happening around us. We owe Griffin Miller and Anita Cotter our thanks for all the logistical, material, and communications factors that happened as if by magic. The LCSNA called upon our secretary, Sandra Parker, and our treasurer, Ken Salins, far more than usual, and we appreciate

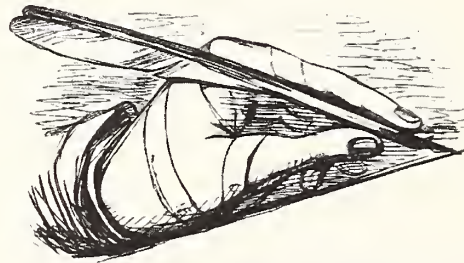
their help so much. Thanks and more thanks are due to the many donors, large and small, who responded to the financial needs generated by the LCSNA's gift of Alice150 to the world.

We also owe a towering debt of gratitude to all of the week's speakers, whose phenomenal presentations shook up our thinking, showered us with information, entertained us, and pointed us in new directions. The research, the writing, and the crafting of the audiovisual components all add up to a

monumental undertaking. As if that weren't enough, the illustration symposium members collaborated for months to develop their presentation; Charlie Lovett gave multiple presentations at different venues that week; and many presenters traveled long distances to be with us, including (and just for example) Keira Vaclavik, Hayley Rushing,

Adriana Peliano, Nilce Pereira, and Stefania Tondo.

Rather than rave further about Alice150 Week (you can read all about that herein), or about the many other wonderful events, exhibitions, publications, and more, of the year (I hope you've been following those as they've unfolded on our social media; we're talking about how to archive them), I want to rave a bit about the most transformative aspect of Alice150 for me. The book, the exhibition, and the conference that compose *Alice in a World of Wonderlands* changed my understanding of why and how Alice is important, of what it means to study Alice and Carroll, and of what community I belong to. Previously, I suppose I had thought of translations as novelties or ancillary items, an attitude I can excuse only by guessing it was formed by being a collector back in an era when global



communication and commerce were much more difficult. How I hadn't woken up to reality—since I now routinely interact with South American, European, and Asian Carrollians online—I do not know, but it took reading *AWW* and then being in the room at the Grolier Club and having the global Carroll community come to life around me to get it through my head that I, and perhaps other English-only Carrollians, had been seeing as primary what in fact is only a small fragment of what has happened to Alice since her publication. The global Alice community IS Alice, and really joining that community is the best thing that happened to me in a wonderful year of celebrations and revelations.

Lastly, I hope that the new and newly involved LCSNA members, and all of us who were so inspired and dazzled and invigorated by Alice150, will continue the talking, listening, and community-building this spring at the University of Maryland. Several members in the Maryland/D.C./Virginia area are hard at work planning a multi-day meeting on the weekend of April 16, featuring the Imholtz exhibition at University of Maryland, Matt and Wendy Crandall Disneyana, a program of speakers, and social events. You'll receive a meeting notice in March, but start saving your personal days now, because you will want to be part of everything they are creating for us! Rave on!

I AM THE EGGMAN

MARK BURSTEIN

Lewis Carroll was, of course, the first to popularize the notion of the nursery-rhyme Humpty Dumpty as an anthropomorphic egg, so there is little doubt as to who the Eggman referred to in the Beatles' "I Am the Walrus," the B-side of "Hello, Goodbye" and a part of the *Magical Mystery Tour* (1967), is.

Much has also been said about the "Alice in Wonderland quality" of the Beatles' "Cry, Baby, Cry," not to mention the entire *Sgt. Pepper* album (where Carroll appears as part of the throng on the cover). Adam Gopnik recently reminded us of

... the reproduction of the White Queen's rising cry of "Better, better, better!" as the climax of the most successful of all Beatles singles, "Hey, Jude." Lennon and McCartney's obsession with the Alice books is familiar to all Beatlemaniacs. "I was passionate about 'Alice in Wonderland' and drew all the characters. I did poems in the style of the 'Jabberwocky.'¹ I used to live Alice," John said once.² Paul's enthusiasm was equally intense.³

With that in mind, I thought I'd collect a few quotes on the subject.

In discussing the origin of the song "I'll Get You," the "B" side of "She Loves You" (1963) with biographer Barry Miles, Paul said:

To me and John, though I can't really speak for him, words like "imagine" and "picture" were from Lewis Carroll.⁴ This idea of asking your listener to imagine, "Come with me if you will...", "Enter please into my ...," "Picture yourself in a boat..." It drew you in. It was a good little trick that. Both of us loved Lewis Carroll and the Alice books and were fascinated by his surreal world, so this was a nice song to write."⁵

Answering a question in 1965 about his influences, John said:

Oh, Lewis Carroll. I always admit to that because I love *Alice in Wonderland* and *Alice Through the Looking Glass*. But I didn't even know he'd written anything else. I was that ignorant. I just happened to get those for birthday presents as a child and liked them. And I

usually read those two about once a year, because I still like them.⁶

Interview with John and Yoko in Playboy (January 1981):

PLAYBOY: *Where did Lucy in the Sky come from?*

JOHN LENNON: My son Julian came in one day with a picture he painted about a school friend of his named Lucy. He had sketched in some stars in the sky and called it *Lucy in the Sky with Diamonds*. Simple.

PLAYBOY: *The other images in the song weren't drug-inspired?*

LENNON: The images were from *Alice in Wonderland*. It was Alice in the boat. She is buying an egg and it turns into Humpty Dumpty. The woman serving in the shop turns into a sheep and the next minute they are rowing in a rowing boat somewhere and I was visualizing that.

PLAYBOY: *Were you able to find others to share your visions with?*

LENNON: Only dead people in books. Lewis Carroll, certain paintings.

PLAYBOY: *What about the walrus itself?*

LENNON: It's from *The Walrus and the Carpenter*. *Alice in Wonderland*. To me, it was a beautiful poem. It never dawned on me that Lewis Carroll was commenting on the capitalist and social system. I never went into that bit about what he really meant, like people are doing with the Beatles work. Later, I went back and looked at it

and realized that the walrus was the bad guy and the carpenter was the good guy. I thought, Oh, s**t. I picked the wrong guy. I should have said, I am the carpenter. But that wouldn't have been the same, would it? (Singing) I am the carpenter . . . ?

To complete the set, let us also remember that Ringo Starr portrayed the Mock Turtle in Irwin Allen's TV miniseries (1985), opposite Sid Caesar's Gryphon. And the refrain on George Harrison's Grammy-nominated "Any Road"—"If you don't know where you're going, any road'll take you there"—was essentially a paraphrase of the exchange between Alice and the Cheshire Cat.⁷

Goo goo g'joob.

¹ His surreal, nonsensical wordplay-filled poems and stories in *In His Own Write* (1964) and *A Spaniard in the Works* (1965) certainly match this description.

² *LIFE* magazine, Sept. 13, 1968.

³ Adam Gopnik, "Who Can Be Finished with Alice?" in the "Page Turner" column of *The New Yorker* website, October 11, 2015.

⁴ The song begins, "Imagine I'm in love with you / It's easy 'cause I know . . ."

⁵ *Paul McCartney: Many Years from Now* (1997).

⁶ BBC radio interview broadcast on July 3, 1965, as part of "The World of Books."

⁷ Written in 1988, "Any Road" was released on Harrison's posthumous album, *Brainwashed* (2002).

The picture sleeve for the US version of "The Ballad of John and Yoko," released by the Beatles as a 7"-single in May 1969



In Memoriam

The love affair began in the spring of 1935, when his fifth-grade teacher, a lovely blonde actress named Kathleen Sherman, was playing Alice and the White Rabbit in a local Children's Theatre production in San Francisco. It continued in college, where he wrote papers on Carroll's works, comparing them to the worlds of Aldous Huxley and the odd philosophy of Henry Ford. In 1974 in a bookstore in Portugal on one of his frequent world travels, he decided to memorialize his trips by buying a local copy of the same book in every country he visited. Naturally, he chose *Alice* (in this case *Alice no País das Maravilhas* published by Edições Melhoramentos).

This somehow grew into The Burstein Collection of Lewis Carroll, housed first in The Alice Room in his Sea Cliff digs in San Francisco, and currently under my curatorship in Petaluma, a few miles to the north. Together we also founded the West Coast Chapter of the LCSNA, authorized by Peter Heath, which lasted from 1979 to 1984. It was notable for hosting the first national LCSNA meeting (April 7, 1984) not held on the East Coast, paving the way for so many others. Sandor also served as LCSNA president and editor of the *Knight Letter* from 1983 to 1984.

Sandor was the author of an important series of articles on the "Alice in Wonderland Syndrome," as well as many other contributions to *Jabberwocky*, *The Carrollian*, *Knight Letter*, and other journals. His delightful sense of humor and keen intelligence always pervaded these works. His correspondence through letters and, later, emails, was treasured by its recipients.

For thirty-five years, one of the great delights of his life was attending our meetings,

Sandor Burstein, M.D.

September 26, 1924 – November 21, 2015

Remembered by Mark Burstein



from the late '70s to the one held at the Internet Archive in San Francisco in 2011, where he was presented with a Proclamation by August Imholtz (printed in *KL* 86:3) thanking him for, among other things, "building a lasting bridge from his childhood of yesterday to his descendants today and to all his friends, always as a moving cause."

In addition to his Carrollian "creds," he led a truly wonderful life. A graduate of the University of California at Berkeley (where he met my mother, Esther) and Stanford Medical School, he became a well-respected and much beloved physician, an enthusiastic participant in bibliophilic organizations such as the Roxburghe Club and the Book Club of California, a late-life student for many years at the Fromm Institute, and an ardent traveler. The son of a rabbi, his religion was quite important to him. Music, too, was a passion, and he was the physician who traveled with the San Francisco Symphony on many of their world tours.

Sandor was married to his "beloved bride," Beth, for a few days short of fifty years, and adored her always. A warm and loving family man, he produced a son and a daughter, Jan, and rejoiced in his two stepchildren, seven grandchildren, and two great-grandchildren, all of whom he cherished; his best friend throughout his life was his sister, Merla.

Gracious, charismatic, handsome, brilliant, and extraordinarily funny, Sandor graced this earth for ninety-one years. I thank him for passing on his love of *Alice*—and of all books, for that matter—and too much else to possibly enumerate. Dad, I believe I speak for the entire Society when I say we'll miss you terribly.

THROUGH A YKOWBJABBERWOCKY DARKLY

Clare Imholtz

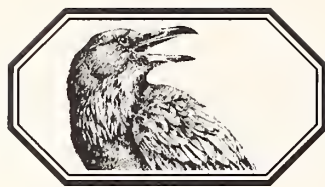
Misprints are fun for collectors (though not necessarily for readers). Misprints involving mirror writing are extra fun. Some years ago, August and I noticed that the ubiquitous 1946 Random House boxed "Special Edition" set of *Wonderland* and *Looking-Glass*—the one you see on eBay all the time, though some sellers ask \$500!—exists in two states. In one, in the *Looking-Glass* volume, there is a major printing error: The first verse of the Jabberwocky poem is NOT printed in mirror writing. We assumed that other collectors were aware of this (we even thought we had discussed it with a few friends), and we didn't think much more of it until a few months ago, when Selwyn Goodacre sent a query to several collectors. Selwyn wrote,

My son, Mark, at Duke University has a colleague, Dr. Joel Marcus. Happily, he has been reading my book *Elucidating Alice*, and it inspired him to reread *Through the Looking Glass*. Here is his comment: "When I got to 'Jabberwocky,' I saw that the first rendering of the poem is not in mirror-image. (No wonder I didn't get the joke when I was a kid!) I wondered how rare that is, and also why it happened. Did the printer think the mirror-image rendering was a mistake?"

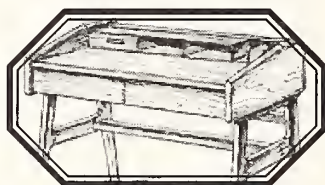
Selwyn noted that the error makes nonsense of Alice's comment that follows, and asked if anyone was familiar with any other misprinted "Jabberwocky"s.

Our collective answer was no, we have not seen this error anywhere else.

The Random House Special Edition actually is special. It was designed by George Salter, and the Tenniel illustrations were delicately colored by Fritz Kredel. According to Modern Library ex-



Carrollian Notes



pert Barry Neavill, the books were originally intended to be issued as a single volume in the Illustrated Modern Library series, but were diverted by Random House to the Book of the Month Club. The books were offered free to new subscribers, with a retail price quoted of \$5.00. But were any sold at retail? I can't see any evidence that any were sold, and yet with the number of copies around, one would wonder whether they might have been.

How there came to be two states, and which is the first, is a mystery. Logically, the misprinted verse would have been the first printing, then corrected. In the two Imholtz sets, there are a few other differences. The binding of the misprinted set is much brighter. Strangely, the internal illustrations are brighter in the

Wonderland volume from the misprinted set, but less bright in the *Looking Glass*. Another bibliographical nightmare! (They only do it to annoy and because they know it teases!) Furthermore, the 1965 Random House "Centennial" reprint differs in several ways from the 1946 editions, but the initial stanza of "Jabberwocky" is correctly printed in mirror writing.

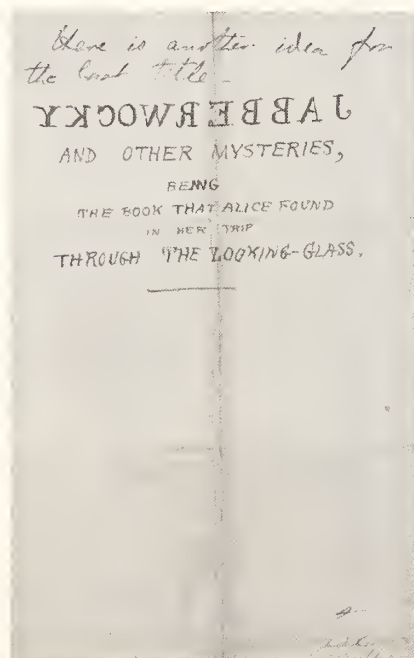
I know of one other reversal misprint relating to "Jabberwocky." On March 9, 1875, Dodgson wrote to Alexander Macmillan about his idea (never realized) for an Alice puzzle book, offering a choice of titles, all neatly lettered in capitals: ALICE'S PUZZLE-BOOK, THE WONDERLAND PUZZLE-BOOK, etc., the last and best being JABBERWOCKY AND OTHER MYSTERIES, BEING THE BOOK THAT ALICE FOUND IN HER TRIP THROUGH THE LOOKING-GLASS). But then Dodgson added a postscript on the back with the word Jabberwocky reversed. Unfortunately, in *Lewis Carroll and the House of Macmillan*, the excellent volume of Dodgson-Macmillan correspondence edited by Morton Cohen and Anita Gandolfo (Cambridge University Press, 1987), the postscript itself is misprinted, with the word "Jabberwocky" printed normally, and everything below it transferred into mirror image (p. 108).



A CANTAB CONFAB

Cindy Claymore Watter

One of the side trips of the University of Cambridge's Homer-ton College "Alice's 150th" conference was a junket to the Graham Robertson Room of the Fitzwilliam Museum. Curator Jasmine Jagger (a Cambridge PhD candidate studying Edward Lear and nonsense literature) showed us a small but very choice collection of Victorian and contemporary objects with a Carrollian theme. The first was Carroll's famous letter to Mr. A. L Moore (July 24,



1896) asking if her girls could come to tea or dinner singly or only as a group: "I know of cases where they are available in *sets* only (like the circulating-library novels), and such friendships I don't think worth going on with." He continues and asks if the girls are "kissable."

Also in the exhibit was a pencil sketch by Tenniel, a *Punch* cartoon using the Tweedles to poke fun at political leaders. This was unusual because very few of his preliminary sketches for his cartoons have survived. There were some other, more contemporary political cartoons. Ronald Searle had lots of fun with Maggie Thatcher.

There was wonderful original art by Arthur Hughes from George MacDonald's 1871 fantasy novel *At the Back of the North Wind*. We also watched as Jasmine turned the pages of Edward Lear's notebooks, and once again marveled that Carroll and Lear never met. A remarkable watercolor by Richard Doyle of a tiny Titian-haired fairy's head, could have been used as a cover for either of the *Alice* books.

Ms. Jagger also attended Trinity College, Oxford, and published a paper with the LCS(UK) on "The Child's-Eye View in Illustrated Texts of Lewis Carroll."

ALICE IN SUNDERLAND

Sharing only a name with Bryan Talbot's graphic novel, this year's Alice-themed incarnation of Mike's Maze was in a different Sunderland—this one in Massachusetts. "The game challenges Wonderland explorers to assemble their croquet team and flamingo mallets on their way to the Queen's Croquet Match! Maze-goers must muster their knowledge of Carroll's classic children's story to successfully ace acres of trivia and come out with a coveted farm prize! Just try not to lose your head along the way..."

Past years' honorees include the *Mona Lisa*, Babe Ruth, "Bert" Einstein, Charles Darwin, and Salvador Dalí. Warner Farm, founded in the 1720s, is one of



Photo by Jess Marsh Wisseman

the longest-running family farms in New England, now growing sustainable produce. It annually features Mike's Maze, an eight-acre corn maze open weekends and holidays September through October. At about 340×1000 feet (100×300 m), might this be the largest Alice image ever made?

<p>Linda Bennett Tammy Bevins Charles Brown David Brown Thomas Kyler Burton Alice Cash Deborah Carter Raul Contreras James Crawford Hank Edenborn Victor Fet Angelo J. Galluzzo</p>	<p>Luc Gauvreau Stephen Hoberman Stephen M. Kahnert Mark Lane Steven Latour</p>	<p>Jessica I. Luke Barbara J. Nedd Neil Raiford Joannes Savenije Fred Scher Jodie Skeris Mark Stevens Stefania Tondo Lauren Turner John Tyler J.J. van Rijswijk</p>
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Between the more than fifty (!) “150th Anniversary” titles coming out this year and the many reports of Alice 150 activities occupying far more space than usual, we simply cannot review all the books that we would like to in this issue. Please forgive us; Knight Letter 96 will carry reviews of Alice in a World of Wonderlands, Alice’s Adventures in Wonderland Decoded, several novels including Gregory Maguire’s *After Alice*, and many new illustrated editions. — Ed.

✱

The Annotated Alice: 150th Anniversary Deluxe Edition
Martin Gardner, editor
Expanded and updated
by Mark Burstein
W. W. Norton, 2015
ISBN 978-0-393-24543-7
Cindy Claymore Watter

Martin Gardner’s *The Annotated Alice*, first published in 1960, paved the way for a newer understanding of Lewis Carroll and the *Alice* books. Before its publication, Carroll’s classics did not appear in the literary canon; afterwards, Carroll’s works were accepted as part of Victorian literature, suitable for serious academic study. Gardner edited three editions of *The Annotated Alice* before his death in 2010. He also produced a supplement for the *Knight Letter* (issues 75 and 76). The current 150th anniversary edition, expanded, art-directed, and updated by Carrollian scholar, collector, and LCSNA president emeritus Mark Burstein, is wonderful—a lavish production, with new material, including a remarkable collection of color illustrations.

All of Gardner’s introductions to the earlier editions are included, as well as the *Knight Letter* supplements. They are very instructive, as indicators of the growth in knowledge about *Wonderland* and *Looking-Glass*, and as evidence of Gardner’s delightful personality. He responds to read-



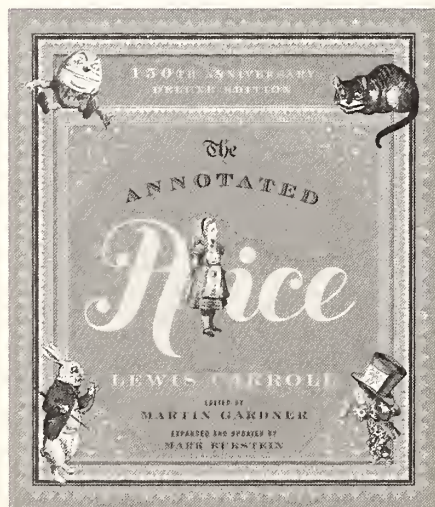
ers, he corrects himself as new information or evidence is presented, and he always gives credit to his contributors. In fact, Martin Gardner is a model of gracious academic integrity.

In the first edition, Gardner addressed the question of whether the joy of reading *Alice* would be diluted by having too much of it explained. He answered it: “But no joke is funny unless you see the point of it, and sometimes the point has to be explained.” He even confessed, in *More Annotated Alice*, that he had misinterpreted Shane Leslie’s famous essay claiming that the *Alice* books were an allegory of the Oxford Movement, a Victorian religious controversy. He hadn’t realized that the essay was satirical. Burstein declares that *The Annotated Alice* volumes could be described as “crowdsourced (*avant la lettre*)” and a “palimpsest,” as Gardner kept notes, corrections, and his readers’ contributions, and the book was ever changing. Gardner was even good-humored when scholars and other enthusiasts had outlandish notions. One such was that there was a romantic attachment between Lewis Carroll

and Lorina Liddell, the mother of Alice; another was that Carroll was an unpleasant character—a cad!—in a roman à clef by Anne Thackeray. While Gardner dismissed the ideas, he clearly enjoyed the discussion.

In his “Preface to the 150th Anniversary Deluxe Edition,” Burstein points out that when Gardner constructed *The Annotated Alice*, in the pre-digital age, research was conducted in libraries, universities, personal collections, and letters sent by post. There were no Lewis Carroll societies, no collections of his letters, no complete published diaries, no journals of Lewis Carroll scholarship, no magisterial biographies, no massive collections of his photos. It is not an exaggeration to say that Martin Gardner started a movement.

This edition contains dozens of new notes. They are incorporated gracefully, without creating a jumble of marginalia that would make the book difficult to read. The serious scholar can find what she or he needs, and the casual reader will enjoy dipping into it. *The Annotated Alice*’s notes have always had eclectic sources—a thirteen-year-old playgoer notices the similarity between Carroll’s Duchess and Pozzo in *Waiting for Godot* (75), George Harrison uses a *Wonderland* misquotation in a song (79), an eminent Carrollian passes on the information that his granddaughter has observed that Tenniel’s lobster has his feet placed in ballet’s first position, and another Carrollian contributes that all five positions are in *Wonderland* (124). Jacques Pepin is even mentioned as a confirmation that fish do, sometimes, have their tails in their mouths (121). This is all great fun, and it demonstrates the nonhierarchical world of Carroll criticism. That is appropriate, since the outwardly conventional Charles Lutwidge Dodgson created, as Lewis Carroll, anti-authoritarian works.



The notes also make the reader understand why the work is so appealing, after all these years. While the grownups are puzzling over Anglo-Saxon attitudes, mathematical references, and what “blackening” might be (by the way, Gardner’s notes on mathematics are easily decipherable, even by a math dunce), children love the strangeness of another child who boldly enters an alternate world. In this world, the combination of the known and unknown has one constant: The grownups are still insane. The child Alice asserts herself, however; authority figures, in the end, have less power than she does. She can even help them, as in Alice’s interaction with the feckless but kindhearted White Knight.

Children also appreciate the humor—even in the death jokes—and the satire of the mysteriously elaborate social rituals. Everyone experiences social failure at some time, and the rules that govern a party can be frustratingly opaque. Carroll makes fun of snobbery, which most children appreciate, with the satirical portrait of Humpty Dumpty claiming he isn’t proud (shortly before he falls). For all the scholarly references, *Alice’s Adventures in Wonderland* and *Through the Looking-Glass* are still children’s books.

To call this volume “deluxe” is not an understatement. It is beautifully designed, and the quality of the printing is superior. Burstein states that the Tenniel images were taken from the re-striking of the Dalziel brothers’ original plates. (These plates were found in 1985, in a bank vault, where they had probably been hidden since World War Two.) Burstein adds that he hopes readers enjoy the selection of pictures, as “we were looking for variety, authenticity, and creativity above all.” In that they succeeded. The pictures in this edition will inspire many conversations, from

Mahendra Singh’s brilliantly sunset-colored illustrating of the famous boat ride that introduces “All in the golden afternoon,” to Adriana Peliano’s surreal interpretation of Tenniel’s Alice (and Carroll’s camera) in a kaleidoscopic collage that prefaces the “Alice on Film” index. For readers who really want it all, there is even a tiny facsimile of the page of Chepmell’s *History* quoted ineffectually by the Mouse after the caucus-race (35).

Pictures can add to our knowledge of Carroll’s work habits and attention to detail. Most Carrol-lians know that the initial printing of *The Nursery Alice* was rejected because of the color printing, which Carroll thought “far too bright and gaudy.” On page 99, the reader can see why Carroll was so critical: the Queen of Hearts has a violently red complexion that may suit her personality, but is not aesthetically pleasing. Carroll wasn’t just a fusspot—he made a sound business decision. (Similarly, the first printing of *Wonderland* had been recalled because of ink bleed-through.) Like another famous Victorian, Carroll’s tastes were simple—he only wanted the best.

Burstein includes Tenniel’s cover cartoon from a *Punch* collection of 1864, which is a curiosity. This was more than a year before *Alice’s Adventures in Wonderland* appeared, yet there is an unmistakable Alice, hanging a wreath around the neck of the British lion (20). *Wonderland* and *Looking-Glass Land* would provide fodder for other political cartoonists, but Tenniel knew a good thing early on.

Burstein also adds a wonderfully funny picture of Humpty. (This book is the easiest way to see it, unless Leonard Marcus and the New York Public Library revive their acclaimed children’s literature exhibition from 2013–2014.) Here the rotund friend of royalty is lounging on a wall, merrily

quaffing from a golden goblet—or egg cup?—as big as he is. In the next panel, he is falling, arms and legs poking helplessly up in the air (246). It dates from 1843, and is believed to be the first time Mr. Dumpty was drawn as an anthropomorphic egg (he was previously a cannon, which makes sense of all the king’s horses and men sent to repair it). The drawing was from Christ Church, which may have been where Carroll saw it.

Also included are the suppressed “Wasp in a Wig” chapter, facsimile pages, a biographical list of the illustrators whose works are in the book, information about Lewis Carroll societies, selected references, and an updated film list (noted above). This lovely edition of *The Annotated Alice* will be the standard for some time. It is a grand tribute to Martin Gardner as well as Lewis Carroll.



Alice’s Adventures in Wonderland:
150th Anniversary Edition
Illustrated by Salvador Dalí
Princeton University Press
& MoMath, 2015
ISBN 978-0691170022

Mark Richards

Throughout the 1970s and ’80s, Dalí’s suite of *Alice* illustrations was relatively unknown and rarely seen, having been published only in a lavish oversize edition, housed in a clamshell case, of 2,700 copies in 1969. Reproduced sporadically and never completely thereafter (and usually rather poorly printed, at that), it remained a privilege to ever have the chance to see them.

Once they started to appear on various websites, they became accessible and more well-known, certainly, but the poor quality of the scans, low resolution, and simply terrible colors have not helped matters.

No doubt, things will change now that we have this new edition that incorporates all thirteen of Dalí’s illustrations. (This should



not stop you from taking the opportunity to see a copy of the original 1969 edition if you can, or even buying one if you can afford it. But then, neither should seeing or owning a copy of the original edition prevent you from acquiring this new book!

The book comes with two introductory essays, which I will discuss in a moment, but let us, first, consider this simply as a new edition of *Alice*.

This is a beautifully produced book—the design, typesetting, print quality, paper, and binding are all handsome. And it is very kindly priced at just \$24.95, list.

The original dozen main illustrations, one per chapter, were gouaches reproduced by an elaborate process called heliogravure, each in six to twelve colors, overprinted with a woodcut in black ink. Given that complexity and the fact that the originals were much larger, the illustrations in this edition are remarkably well reproduced. It would be hard to recommend this edition to a child wanting to read *Alice* for the first time, but any adult wanting ready access to Dalí's illustrations will be delighted with it. I always felt that the text in the original edition was unnecessary, and that it was an indulgence to publish the work as an edition of *Alice* instead of a simple suite of prints. However, having the text and illustrations in

this new edition is actually rather convenient. Referring to the words while examining the illustrations they inspired is a lot easier in an edition like this than in the original portfolio. (Except, of course, that we do not know whether Dalí worked from an English text or, perhaps, from Spanish or French—a nice little research job there for someone!)

The bonus in this edition is the pair of introductory essays. Mark Burstein begins with a fast-paced ten-page background, drawing connections between Carroll and surrealism, linking Alice, Carroll, Dalí, and Disney, and explaining the origin and development of Dalí's skipping girl, who appears in all the illustrations and represents Alice (among other things!). Very nicely written and illustrated.

Professor Thomas Banchoff adds another fourteen pages, in which he uses his own friendship with Dalí as a framework for drawing out fascinating details about the artist and, in particular, his interest in mathematics—thus completing the circle by referring back to Carroll. Again, the piece is well illustrated.

This is fascinating stuff. Rarely have I read an introduction to an edition of *Alice* with such insights. Both pieces would stand alone—well—as articles in a scholarly journal, but they carry more of a punch by being here.

The Acknowledgments at the back make it clear that Burstein is responsible for very much more than just his introduction, having worked for decades to get a trade edition published. I suppose it is true that almost any edition of *Alice* reproducing Dalí's illustrations would be welcome, but it is deeply satisfying that Burstein was able to use his influence to make this such a wonderful book.

✱
*The Pamphlets of Lewis
 Carroll, Volume 5: Games,
 Puzzles, & Related Pieces*
 Christopher Morgan, Editor
 LCSNA and University of
 Virginia Press, 2015
 ISBN 978-0-930326-02-9

Cindy Claymore Watter

The worlds of high, middle, and low culture have joined in celebrating the 150th anniversary of *Alice's Adventures in Wonderland*. This glorious work of Victorian anarchy in all its paradoxical magnificence has caused many enthusiasts to try to psychoanalyze a gentleman—better known as Lewis Carroll—who is very busy being dead. Some of these attempts may well be accurate, some are amusing, and some are outrageous. It is not enough for the serious Carrollian scholar—and these days that can mean anyone who has actually read the Alice books—to say, as one did recently: “No, he wasn’t. No, he didn’t.” One must have proof, and it’s not as if one can exhume the poor fellow and talk to him.

Read *Games, Puzzles, & Related Pieces* instead. This collection of brainteasers, many not published since the nineteenth century, is the result of relentless burrowing in libraries, archives, museums, and private collections. Many of them were published originally in magazines in a weekly format, which allowed Carroll to interact with his readers. Carroll's directions on how to play the games and explanations of the solutions show how talented he was at clarifying difficult concepts. Here also he is revealed as charming, cheerful, punctilious, witty, and engaging—as well as pedantic, fussy, arbitrary, sarcastic, and despairing. (This last was when he had to deal with members of his public who protested his rules and cleverly found loopholes in them.) Dodgson also appears to be responsive and social, which may lay to rest the perception of him as a stuttering anchorite.

But to begin at the beginning: Carroll loved puzzles, magic tricks, and all sorts of games, from childhood on through his entire life. Over the years he published some of them in pamphlet and book form, submitted some to magazines, and often put puzzles in letters to friends. According to editor Christopher Morgan (whose wonderful talk to the LCSNA on Carroll's magic tricks a few years ago helped propel this book into being), Lewis Carroll intended to publish his games in a single volume. He mentioned it publicly several times. As late as five years before his death, in the preface to *Sylvie and Bruno*, he set a puzzle for his readers, and stated, "I will publish the answer to this puzzle in the Preface to a little book of 'Original Games and Puzzles,' now in course of preparation." Morgan even includes a drawing by Carroll that is a design for the book's cover, now this book's frontispiece. The picture, which is at the Huntington Library in California, shows a little girl reading a book by the ocean, next to a tree. The tree's trunk has a rabbit-shaped hole through which one can see the ocean. (Carroll's healthy sense of commercial possibility is evident here.) Morgan states that Carroll found negative images "fascinating," and one appeared in *The Hunting of the Snark*.

The first sections of *Games, Puzzles, & Related Pieces* contain card games and a recreation called "Castle Croquet." Of course, a very wild game of croquet (everyone lets the Queen of Hearts cheat) figures in *Wonderland*; however, croquet was a generally quiet game, suitable for the Liddell girls to play at Christ Church. It was a new game at that time. Carroll wrote a couple of sets of rules for croquet, the second set easier than the first, apparently at the request of the Liddell sisters. Carroll's Castle Croquet is played with eight

balls; half are called "soldiers," and half are called "sentinels." The peg and arches are called "castles." The object of the game is to move one's soldier and sentinel through the other players' arches (this is called "invading"), go around them all, and return to one's own arch. There are rules about taking prisoners, and all in all, it seems like more fun than the typical croquet game. Carroll gives "Advice to the Player," including the pros and cons of different tactics. This shows the patient teacher aspect of his personality.

The rest of this section includes "Puzzles from Wonderland" with answers; instructions on how to keep a letter-register (adapted from "8 or 9 Wise Words"); and such curiosities as "Circular Billiards" (yes, the billiards table was circular, but no, Carroll did not say why it was an improvement), co-operative backgammon, a cube/string puzzle, and a game called "Lanrick" that employed a chess board. However, it is with "Doublets" and "Syzygies" that Lewis Carroll reached his interactive apex.

"Doublets" are known today as "word ladders" and involve taking two words of the same length—say, "DOVER" and "PARIS"—and linking them using a word sequence that is different by one letter only—*vide* DOVER-cover-coves-caves-cares-pares-PARIS. You cannot rearrange link-word letters. The fewer the link words, the higher the score. And one other rule: The words can't be outlandish, but must be "admissible"—Carroll's term. (Carroll's notion of "admissible" caused some conflicts with the contestants.) Here is Carroll's explanation of the rules, in a letter (1896):

To solve a Doublet, you must change *one* letter only, in the first word, making a *real* word; then change *one* letter only in this new word, and so on till you get to the second word. The intermediate

words are called "Links," and the whole thing a "Chain." The fewer the Links, the higher the Score. The rule for scoring is "Take the square of the number next above the letters in each word, and deduct 2 for every link."

Morgan calls this description "a model of concision."

"Doublets" ran in *Vanity Fair* from March 1879 to April 1881, weekly. Readers would send in their solutions, and they were scored by someone named "CHOKER," who may have been Lewis Carroll or maybe T. Gibson Bowles, the publisher. They might even have shared scoring duty. Right away a problem emerged, and Carroll wrote to a friend about it: "We are getting into terrible difficulty about 'admissible' words. Only yesterday the Editor sent me a batch of remonstrances to read. The only way out seems to be to issue a Glossary, which I am now preparing." Soon a list of inadmissible words ran, and "CHOKER" wrote a slightly Jabberwockian response to the competitors, using most of the inadmissible words in it: "CHOKER is in a state of complete pye. He feels that there must be a stent to the admission of spick words. He is quite unable to sweal the chaffy spelt, to sile the pory cole, or to swill a spate from a piny ait to the song of the spink." Among the forbidden words on the list are "chock," "mold," "slick," "swill," "spank," and "spate." No squalor, colloquialism, or vulgarity was permitted, apparently. CHOKER called it "usual and correct English," or "universally understood . . . in good Society."

In 1880, Carroll changed the rules—simplified them, probably made the entries easier to score, and doubtless confused his contestants.

Carroll and/or Bowles spent a great deal of time on the responses, clearly:

... CHOKER begs leave to say that the words "bosh," "damned," and "teats" are inadmissible. . .

... In reply to "Crusty Critics," "R.H.A.," "Crede Cornu," "Marina," "Rampant Virtue," "Garnet," "Barbachlan," and "H.Z.H.," CHOKER begs leave to say that the words "Plat," "Pert," and "Bun" are not contained in the Glossary. . .

... CHOKER begs leave to say that among the words which he has treated as inadmissible in the answers published this week are: Bret. Brant. Creat. Crope. Fred. Feld. Grewn. Gleen. Glans. Graip. Gree. Rae. Tern. Toot. Treen. Tren. Trass. Ween.

No wonder Carroll ended this competition, which was successful, after two years. Besides all the work involved in keeping it amusing and educational, he had to deal with contestants who may have been under the influence when they filled out their entries.

His next foray into word games, "Syzygies," lasted from July 23, 1891, to June 3, 1892. These appeared in *The Lady*, also edited by T. Gibson Bowles. While similar to "Doublets," this game is more complex. The name "Syzygies" comes from two Greek words and means "yoking together." In the game, a "syzygy" is one or more letters standing together in the same order, common to both words (e.g.: door/poor). The idea was to link together two words with a series of words, with every two consecutive words having a syzygy. The first example Carroll gave was: DOOR-(oor)-poorest (res)-resound-(und)-undo (ndo)-WINDOW. Carroll decreed that "The words used as links must be ordinary words given in dictionaries," and we can see what problems will arise right here. The score was calculated by adding together the number of letters in the longest syzygy and seven times the number in the shortest ("If seven maids with seven mops . . ."). Next, a

point would be deducted for every link (the object was to have as few as possible) and every letter that was not a syzygy. A syzygy could not appear in the same place in two words. "Handsome" and "somewhere" are acceptable; "handsome" and "troublesome" are not. (His first puzzles were to construct a word chain that changed a CONSERVATIVE into a LIBERAL, and one that got a VERDICT from the JURY. The prize was substantial—"One Guinea.")

By the third column, Carroll was changing the rules, which confused the readers and made the entries—and there were many—more difficult to score. He also began to receive the usual complaints about what constituted an "ordinary" word. (No American spellings were permitted.) He answered, often in great detail, his readers' queries, giving examples to support his ideas. Here we see the careful instructor who pays attention to detail.

On September 1, 1891, Carroll notes in his diary:

Sent another set of rules to *The Lady* and postponed Prize Competition till they come into force; as the competitors have found out the "dodge" I lately foresaw, of getting a very large "maximum" Syzygy by dragging in a pair of very long words. This would eliminate any *real* skill . . .

His contestants had discovered thesauritis.

Morgan lists some of the amusing names of his contestants, many clearly inspired by Carroll's literary works: Snark, Cromer Crab, Boojum, Tortoise, The Giddy Shrimp, Cheshire Cat, The Walrus, White Queen, Jabberwock, Phantasmagoria, Vital Spark. The byline of "Lewis Carroll" on the column clearly attracted clever, creative people. Sometimes their power of invention was too much for Carroll. After only a few weeks into the competition, Carroll printed a stern warning to his readers:

I warn all whom it may concern that I will have no mercy on words that are never used in ordinary conversation, and would not be understood if they were (here are a few that have been sent in: serai, edelite, morling, vellon, entonic, eben, lere. What a cheerful tea party it would be where such words are bandied about!).

Speaking of tea parties, in an earlier column he had announced that hyphenated words like "teatable" were not allowed. Morgan points out that all of the above forbidden words are in the *OED*, except for "serai," which is in *Merriam-Webster*. That was not good enough for Carroll, because "All words are given in dictionaries" (as he declared in *The Lady* on September 3, 1891). One must discriminate. To be fair, he rescored entries when he was convinced a word (such as "salsify") was "ordinary" enough.

Keeping up with a weekly column, creating, scoring, explaining, and responding to his enthusiastic but often recalcitrant readers finally took its toll, and Carroll ended the column after ten and a half months. He was at a stage in his life—not many years before his death—where he was trying to wind up several projects, and he never was able to compile all his puzzles into a book. But now we have this one.

The last section, "Miscellany," contains some additional material: "Games and Puzzles of Carroll's Time," "Doublets after Carroll," and a Postlude in which Jeremiah Farrell presents several new word games and magic tricks inspired by Carroll's creations, bringing the book very much up to date.

Christopher Morgan is to be commended for his painstaking research, which will introduce many readers to Carrolliana that has not been available to the general public. In addition to particularly gracious acknowledgments,

he includes an excellent bibliography and index. Morgan's affection for his subject is clear, and adds to the reader's great pleasure in this very entertaining addition to the *Pamphlets* series.

*The Photographs of Lewis Carroll:
A Catalogue Raisonné*
Edward Wakeling
University of Texas Press, 2015
ISBN 978-0-292-76743-0

Cindy Claymore Watter

It was a happy coincidence that two of Lewis Carroll's close associates—his uncle Skeffington and his Oxford friend Reginald Southey—were early adopters of the newest technology, the camera. They introduced Carroll to the production of these images of light and shadow, and he was launched on a fascination that lasted for twenty-five years, until he gave it up in 1880. Edward Wakeling's *The Photographs of Lewis Carroll: A Catalogue Raisonné* has a short history of Carroll's career in photographs, and small reproductions of over 900 images. It also contains information about the photographs—the title, subject, date, place, present collection, album, dimensions, provenance (including auction history), and relevant diary entries. Wakeling was doubtless helped by Carroll's record-keeping, but this book required a great deal of research and visits to collections public and private. It is as accurate and as complete a record of his photographs as has ever been constructed. In short, this book is a monumental production.

It's also engrossing. Carroll has often been called the best photographer of children of the Victorian era, but one can see he was interested in all sorts of subjects from the beginning. The very first photographs he made have not been located, but the first images in the book are two "assisted self-portraits" (or "selfies," to use the

modern locution). Photograph 0043 is quite striking: a full-face, straight-on portrait of two women. The length of the exposure time made it was difficult for a photographer to get a relaxed expression from his subjects—hence the three-quarter views, the downcast eyes, the general lack of mirth in most photographs of that period. But this one (possibly Mrs. Lockhart and her daughter) looks natural. These early pictures include photographs of Carroll's younger brothers and sisters, images of Croft (his childhood home), and his father, a most dignified personage. One can even see his interest in fancy dress photography—he photographed his cousin in Arab garb (0150).

Some readers of this excellent work will be surprised to realize that Lewis Carroll's muse, Alice Pleasance Liddell, was a subject for the camera before she was a character in a book. Carroll met Alice (and Ina and Edith) when he and Southey went over to the Christ Church Deanery to photograph the Cathedral with Southey's camera. They tried to take pictures of the girls, but apparently the results were not successful. However, the friendship that inspired the Alice books certainly was.

Wakeling describes the photographic process—the coating of the glass with chemicals, the insertion in a very heavy camera, the lengthy sitting time, the darkroom procedures. So many things could go wrong, and often did. (These challenges were also humorously chronicled by Carroll in his satirical poem "Hiawatha's Photographing.") Carroll was a perfectionist, who recorded his photographic failures as well as successes. In his diary in 1856, he writes "...it is my one recreation, and I think should be done well."

Carroll is most well-known for his photographs of children. Given that many photographers of the era put their juvenile sub-

jects' heads in iron clamps to make them sit still, it is no wonder that Carroll's works are regarded highly for their natural appearance. Alice Liddell Hargreaves recalled much later that he told stories to her and her sisters to keep them entertained (although Wakeling notes that in several photographs Edith Liddell looks none too pleased to have her picture taken). There are those who believe Carroll's interest in photographing young girls is suspect. Wakeling's response is that boys make up one-quarter of his photos of young children (boys were often away from home, at school), and the photos were all taken with parents' permission (and often at their request). He also asserts:

Children were seen as close to angels, and the high infant mortality rate caused many parents, particularly those who could afford it, to wish to obtain some permanent image of their child either as a painting, sculpture, or photograph, on the chance that their infant would not survive beyond childhood.

Some of Carroll's earlier photographs are of students at the Twyford School, run by the Reverend G. W. Kitchin (father of Xie, later a favorite child subject). While these were perfectly brought up young boys, here (0392) they



look like an aggregation of Artful Dodgers.

Wakeling addresses the famous “Alice as Beggar Maid” (0354) photograph in terms of its relationship to the Victorian sensibility:

The Victorians were class-conscious, but found it difficult to comprehend the depths of despair that poverty brought to the lower classes. In order to rationalize the situation, it was common to sentimentalize the individual while ignoring the circumstances. . . . Many writers and artists used beggar children in their work to feed the sentimental appetites of the upper classes, and Carroll was no exception. . . . It is, nevertheless, an extraordinary picture.

He adds that Carroll’s photo of Alice in her best dress (0356) heightens the contrast between the lower and upper social classes.

Carroll actually had an enormous range of subjects. In his way, he was as much a lion-hunter as Mrs. Liddell: He photographed many of the great people of his day. He was not above pestering them, in fact. One such case was Tennyson. In the family picture (0310), the poet laureate looks a bit wary. However, it is a wonderful domestic scene.

Carroll loved going to the theater, and there he found photographic subjects in the child actors. Members of the Terry family were favorites. Photograph 1331, of Ellen Terry (Watts) and her young sister Florence, is remarkable. The marriage of Ellen Terry and the much older G. F. Watts had broken down, and Terry’s direct gaze over her sister’s bowed head is poignant in the extreme.

Carroll’s subversive humor is evident in some pictures. His photograph of Reginald Southey, solemnly standing next to a human skeleton that is being saluted by a monkey skeleton (0219) is hilarious, especially given the excitement over Charles Darwin at that

time. It is also an example of Carroll’s gift for photographic composition. Other skeleton pictures (tunny-fish 0207, sun-fish 0215) are hauntingly beautiful.

The extensive notes for each photograph are very valuable, and the reader can track the history of an image. The 1860 photograph of Alice taken in the Deanery garden (0613) has a dramatic story. There are several copies of it—one is at Princeton—and Carroll pasted it on the last page of the manuscript of *Alice’s Adventures under Ground*. When a copy came up for auction at Sotheby’s in 2001, the sale was blocked. It now remains in England, shared by the National Portrait Gallery and the National Media Museum.

The Photographs of Lewis Carroll is a great achievement by Edward Wakeling. It should be in the library of every Carroll enthusiast and of everyone who is interested in the history of photography. There are a few gaps in the catalogue; however, Wakeling hopes that his work will cause people to explore their cupboards and their attics and perhaps those old trunks in their cellars. For that reason, he says that *Photographs* is a “dynamic” work, waiting for additions for future editions. For now, it is certainly the last word on the subject.



The Story of Alice: Lewis Carroll and the Secret History of Wonderland.

Robert Douglas-Fairhurst
Harvard University Press, 2015
ISBN 978-0-674-96779-3

August A. Imholtz, Jr.

Robert Douglas-Fairhurst, an English don at Oxford University’s Magdalen College and author of the well-received biography *Becoming Dickens* (also published by Harvard), has written a book of several interrelated stories of varying degrees of plausibility, all centering on *Alice*. There is the real child-muse, Alice Pleasance Liddell; Charles Lutwidge Dodgson (Lewis Carroll); the book

Alice’s Adventures in Wonderland and its sequel *Through the Looking-Glass*; Alice as an adult, Mrs. Reginald P. Hargreaves; and the *Nachleben* of *Alice* down to today. *Alice’s Adventures in Wonderland* itself actually assumes the role of a “character” in this intriguing narrative study.

The 42 chapters of *The Story of Alice* are divided into the following sections: Prologue, Before Alice, Alice, After Alice, and Epilogue. Contrary to the advice of the King of Hearts, the book perhaps is best read by starting at the end with the Epilogue, where the author honestly and persuasively says, “A beautifully crafted imitation of something [i.e., in this case the Dodo model in the Oxford Museum of Natural History] that no longer exists . . . seemed much more believable than the real thing. It is tempting to think that biography works in a similar way. The biographer too pieces together fragments of evidence before fleshing them out into a story that will give the illusion of life, while trying to disguise those places where an important bone is missing or a bit of extra stuffing is required.”

The six chapters of “Before Alice” present a good summary of Carroll’s early life, but they provide, for the most part, not much substantial new information, given the publication of the unexpurgated Dodgson diaries (ten volumes), his collected letters (four volumes), and the many biographies of the author of *Alice*, including Nina Demurova’s relatively recent biography *L’ius Kerroll* published in Russia. It is, however, interesting to learn that the word “muff,” written in a different hand beside young Charles’s name in his Rugby School copy of Xenophon’s *Oeconomicus*, could have either an affectionate or hostile meaning, as well as being a cricket term for a dropped catch. One wonders which it was.

In “The Book” section of his work, Douglas-Fairhurst’s literary analysis of *Alice* predecessors and possible influences is often quite sound, even provocative. A good example is the idea that Carroll, when he posed Alice for the famous summer 1858 photograph “The Beggar Maid,” may have had in mind the story of King Cophetua and the Beggar Maid—“a fable about a monarch whose aversion to women is overcome by a ragged girl he sees out of his place window; inevitably they marry and live happily ever after.” And of course Tennyson’s 1842 poem “The Beggar Maid” also could have influenced Carroll, beginning as it does:

Her arms across her breast
she laid;
She was more fair than words can
say:
Bare-footed came the beggar maid
Before King Cophetua.

Douglas-Fairhurst’s suggestion that Francis Turner Palgrave’s “The Age of Innocence”—a long poem published in 1854 in his *Idyls and Songs*—might be a partial model for *Alice’s Adventures in Wonderland* is, at least to this reviewer, completely new. I find it not a little intriguing, if a touch disturbing, although the latter, perhaps subjective, judgment is in no way the fault of Douglas-Fairhurst. The poem praises a child named Alice in the lines:

On little Alice late on morn I
gazed,
Darling of many hearts half
risen from sleep”
And it continues in rapturous
fantasy about another girl:
O sight of joy assured—I see
The little wonderer at my
knee—
Is she the Vision robed in light—
The fairy Fair—the gracious
sight:
The angel child, that loosed the
chain,
And bade me be a child again?

The theme of Carroll becoming a child again, grounded—almost frozen—in his creation of Wonderland, is a recurrent theme throughout Douglas-Fairhurst’s book.

Palgrave’s poem draws to a close with the nearly erotic verses:
The fair fine limbs—the soft—the
pure—
All maidenhood in miniature:
The soul incorporate in the frame:
As fair, as bright, as pure from
shame:
The sweet frail thing that wept and
smiled—
The more than Angel in the
Child.

In the vexed matter of sexual attraction versus action, Douglas-Fairhurst concludes with admirable balance, and in conformity to his Epilogue stricture, that “Carroll’s strongest feelings were sentimental rather than sexual, and the only way he could keep them from fading over time was to invest them in something more permanent than people.” And yet the reader of today is hard put to understand—even when trying to take into account the vast differences between the Victorian age and our own time—what was going on in Carroll’s mind when “he caught sight of a girl during a service at St. Mary’s church in Oxford” who reminded him of “Edith Jebb, a girl he had tried and failed to photograph in her bed the previous year,” and followed that deuterio-Edith back to her home, “a walk of around twenty minutes.”

Douglas-Fairhurst suggests in his discussion of the little Gnat, whom Alice meets in chapter three of *Looking-Glass*, that one may see there an echo of Imogen’s speech in *Cymbeline* as she imagined Posthumus sailing away:
I would have broke mine eye-
strings, cracked them, but
To look upon him; till the dimi-
nution
Of space had pointed him sharp as
my needle;

Nay, followed him, till he had
melted from
The smallness of a gnat to air;
and then
Have turned mine eye and wept.

Carroll’s text about the little Gnat reads “another of those melancholy little sighs, and this time the poor Gnat really seemed to have sighed itself away, for, when Alice looked up there was nothing whatever to be seen on the twig.” Perhaps.

However, when commenting on Carroll’s Aug. 6, 1877, diary entry “I had to go on with my interminable fairy tale of ‘Alice’s Adventures,’ ” Douglas-Fairhurst is less successful, it seems to me, in claiming that Carroll use of “interminable” would have been an allusion to the religious sense of “joyfully infinite or boundless,” as used in the chorus of Milton’s “Samson Agonistes.” “Interminable” in that diary note of exasperation can scarcely bear the freight of Milton. Nor, in writing of Carroll’s relationship with Tenniel, does Douglas-Fairhurst substantiate his claim that for *Looking-Glass* there was “more authorial interference” on Carroll’s part. “More” supposes there was authorial interference in *Wonderland*. Much later, Furniss complained bitterly of Carroll’s meddling, but that was not so much the case with the author-illustrator interaction in the creation of *Wonderland*.

And yet Douglas-Fairhurst is again correct and honest enough to observe that “competing biographical views probably revealed less about Carroll than they did about the willingness of readers to enlist him in support of their various theories. ... Carroll had become the human equivalent of an inkblot in which any number of pictures could be detected.” (408)

Much of his discussion of the real Alice has been covered in the several biographies of her, and it is hard to see the relevance here to the author’s general thesis,

unless it is that Alice in fiction stayed wonderful while Alice in life became ordinary. Some points are simply silly. On the subject of the adult Alice, it makes about as much sense to say, as Douglas-Fairhurst does, that when she bought a looking-glass in Venice it may have been “a nod to her fictional past” as to say that when she visited a hair salon she was recalling the Hatter’s insulting remark “Your hair wants cutting.”

Chapter 21 nicely surveys the early literary afterlife of the *Alice* story. Another part of the *Nachleben* of *Alice*, while both the author and his subject were still alive, is Carroll’s efforts at marketing his brand. Douglas-Fairhurst mentions the Wonderland Postage Stamp Case, from which Carroll made a very respectable amount of money, as well as the Wonderland Biscuit Tin for which he was only paid in kind *sans* the biscuits! His use of the same cover design for both *Alice’s Adventures under Ground* and *The Game of Logic* was a further and clever attempt at capitalizing on the Alice brand, which Douglas-Fairhurst fails to mention. And, as we have recently heard, Goethe’s dictum that posthumous productivity is a true sign of genius is certainly true of Lewis Carroll.

Surely Douglas-Fairhurst goes too far in intertwining fiction and life when he writes, “While the fictional Alice was undoubtedly the narrative centre of the book, the real Alice was already becoming a gaping hole at its heart.” He posits a frozen view of the real Alice when, for example, he comments on the closing lines of the dedicatory poem to *Through the Looking-Glass* (Alice moving under skies / Never seen by waking eyes), saying that Alice “would continue to be read long after its initial publication. That was how to keep Alice moving. That was how to keep her still.” In Douglas-Fairhurst’s view, Carroll’s photographs of young girls were a way of freezing them

in his imagination. The gifts of *Alice* books to little girls he met may well have served to initiate a relationship, but did not succeed in cementing it for long.

Douglas-Fairhurst has produced an extremely well-written book, a book in which he shows a talent for striking similes and metaphors, some of which the author is so fond of that he reuses them: “like putting your thumb on a blob of mercury (*Becoming Dickens*), and “As with a blob of mercury, applying any sustained pressure...” (*The Story of Alice*, p. 19). He demonstrates flashes of insight, and much sound literary analysis, but in the end there is much that is left out in his partial kaleidoscopic portrait of Carroll. It is a shame that an author as talented as Douglas-Fairhurst almost completely neglects what religion, logic, and mathematics meant to Carroll—key building blocks of his life and character that preceded his initial preoccupation/infatuation with Alice Liddell and long outlasted it. Douglas-Fairhurst’s remark about Carroll’s fascination with logic, for example, seems utterly simplistic and reductive: “One of the reasons [Carroll] enjoyed logical problems was that they took the messy ambiguities of experience and pared them down to clean lines of reasoning. Logic recalibrated the world into a place where propositions were either true or false...” And it surely is incorrect to say that “Like mathematics and religion, for Carroll politics was a matter of all or nothing, and he was rarely troubled by self-doubt or even by a great deal of thought.” Think only of his agony about Holy Orders, his rejection of some of the Thirty-Nine Articles of the Church of England, and his own doubts and worries recorded in his diaries. And for politics, see the author’s own comments on Carroll’s attendance at trials and at a parliamentary debate, Carroll’s

new and brilliant work on election theory, and so forth.

Finally, here are just a few corrections and quibbles. In the first sentence of *Wonderland* Alice asks, “what is the use of a book without pictures and conversations?” not “where is the use...” as Douglas-Fairhurst has it (p. 143). Carroll did not have “a preference for violet ink” (p. 138), Christ Church simply supplied that color ink gratis to the Fellows of the college from roughly 1870 to 1890. *Through the Looking-Glass* was published in November 1871, not December (p. 201). Carroll’s uncle, Robert Wilfred Skeffington Lutwidge, was a commissioner in lunacy who was killed by an inmate wielding a rusty nail when Skeffington was visiting the Fisherton House asylum, not Fishertown (p. 23). And twice (p. 152 and p. 386) Douglas-Fairhurst refers to “Alice’s brother Eric”—Alice had no brother named Eric.



*Elucidating Alice: A Textual
Commentary on Alice’s
Adventures in Wonderland*
Selwyn Goodacre
Eertype, 2015
ISBN 978-1-78201-105-7

Cindy Claymore Watter

Selwyn Goodacre is a past chairman of the Lewis Carroll Society (UK), a world-class collector of Carrolliana, and an erstwhile editor of the Society’s journal. He asks in his preface: “...surely we already have an *Annotated Alice*?” We do, but *Elucidating Alice* is something else. Instead of the annotations and explanations of mathematics and philosophy and what on earth is a bathing-machine (all very useful, too), this book provides more of a literary analysis and commentary. (It should be noted here that Goodacre refers readers who are interested in deeper analysis of such topics to the appropriate authors.)

One of Goodacre’s many strengths as an interpreter of *Alice*

is a knowledge and appreciation of Victorian poetry. His notes on “All in the Golden Afternoon” are superb. He points out how skillfully Carroll develops his rhyme scheme and how the diction contributes to the cadence:

The rhyme structure of the prefatory poem is ABCBDB. Lewis Carroll is supremely gifted in his ease with rhyming. He rises to the challenge of finding three rhymes with no difficulty whatever. The words “glide,” “plied,” “guide” not only rhyme, but are the only words possible for the text and meaning.

Goodacre points out the balance of monosyllabic lines with polysyllabic, and observes that a lesser writer would not have come up with the idea of rhyming “begin it” with “minute” and “in it.” (In fact, the entertainment value of Carroll’s witty parodies may obscure the fact that he wrote some excellent poetry.)

In the introduction, Goodacre discusses the reasons why Alice has endured: the quest, the garden motif, humor, the romance of the extempore tale, satire, instruction in logic and mathematics, the strong major character, nonsense, and the anthropomorphic animal. He also points out that this book was infinitely “merchandisable”—its commercial potential was recognized by its author. It is adaptable. Finally, he declares:

It is one of the few books where the characters exist beyond the confines of the book itself. They transcend the book. People will tell you they have never read *Alice*—yet ask them to name characters from the book and they will have little trouble in naming the Hatter, the Cheshire Cat, the Duchess, the White Rabbit, the Red Queen.

Goodacre closes his introduction with a list of five references,

cited in the textual notes. (The list includes *The Annotated Alice*.)

Each chapter is introduced with a brief commentary, and then the elucidation begins. Goodacre points out that “Alice” is the first word in the book, establishing her immediately as the lead character, and the “sleepy and stupid” feeling she has links the chapter to the end of the book, when she wakes up from her dream. While Alice is indeed an episodic book, there are repetitions in it—death jokes, size changes, rabbit hole/treacle well motif, and so forth. They do serve to unify the story.

Lewis Carroll was very conscious of the visual aspects of his book. Most aficionados know how particular he was about the illustrations and their printing, but Goodacre also explains how the actual printing layout emphasizes the subject:

After the picture of the Rabbit on the first page, there are six pages of solid text, where the only recorded speeches are a single short remark from the Rabbit and extensive soliloquies from Alice. The blocks of text almost seem to confirm the claustrophobic elements and darkness of the fall down the rabbit hole and the initial sorties into the long low hall.

Goodacre plays close attention to Carroll’s use of language in establishing tone. At the end of Chapter IV, Alice comes upon the mushroom. The importance of this event (because here she meets the Caterpillar) is emphasized by the suspenseful repetition and parallelism: “...when she looked under it, and on both sides of it, and behind it, it occurred to her that she might as well look and see what was on top of it.” The chapter’s last paragraph, with the Caterpillar smoking his hookah and “taking not the smallest notice of her or of anything else” is described as a “brilliant” ending to a chapter that set up the reader

for “the confrontation that is to come.”

The analysis of character prepares the reader for Alice’s evolution into a take-charge young lady who rescues a baby, holds her own with the Cheshire Cat, and commands the head of the table at the mad tea-party. After that, no reader should be surprised at her decisive handling of the Queen of Hearts and her court.

This very useful little book has applications for any reader, and most certainly for educators. In fact, the book’s voice is that of a favorite teacher, one who has read *Alice’s Adventures in Wonderland* many times and loves it still.



*Selections from the Lewis Carroll
Collection of Victoria J. Sewell
Compiled and Annotated
by Byron W. Sewell*

Foreword by Edward Wakeling

Evertype, 2015

ISBN 978-1-78201-101-9

Cindy Claymore Watter

Examples from Victoria J. Sewell’s delightfully idiosyncratic collection were shown at the Huntington Museum of Art in Huntington, West Virginia, in the summer of 2015. The accompanying catalogue lists every piece in the exhibit, and bears an excellent introduction by Edward Wakeling. The typical museumgoer is not familiar with the genesis of *Alice*, and Wakeling’s essay is informative, interesting, and illustrated with original drawings by Carroll (two are signed by his brother) that are generally only to be seen at the Christ Church Library, at Oxford. These are the practice drawings for *Under Ground*, which of course developed into *Alice’s Adventures in Wonderland*.

As charming as the collection is, two introductory essays (one by Victoria J. Sewell and another by her husband, Byron W. Sewell) are equally so. They both related the origins of the collection. In 1984,

Byron Sewell donated his Lewis Carroll collection to the Ransom Center for the Humanities at the University of Texas, Austin, and then went to work in South Korea. Apparently, when a collector unloads a world-class cornucopia of Carrolliana, the next task is to acquire another. Victoria Sewell's description of searching for books in Korea, in the dim pre-Internet past, is amusing. In spite of being a stranger in South Korea, not knowing the language, and sometimes being in danger of frostbite, she managed to find about 75 editions of *Alice*, some in Korean. She describes collecting as being "not unlike a treasure hunt, but without maps." Eventually, she and her husband collaborated on a Korean adaptation of *Alice*. *An, Sun-Hee's Adventures Under the Land of Morning Calm* (number 64 in the exhibit catalogue).

The exhibit (which is only a tiny part of their 4,500-piece collection) has a wide range. It opens with photos of Christ Church and Oxford, and photos from the 2001 Sotheby's catalogue of the auction of Alice Liddell Hargreaves's personal effects by her family. There are also signed editions of *Alice*, including a presentation copy signed by "Lewis Carroll" (22)—quite rare, as he usually signed just "The Author."

A very enjoyable feature is the abundance of illustrations from post-copyright *Alice* books. Blanche McManus's Alice falling through the rabbit-hole (Tenniel did not do such a drawing) shows a map of Wonderland (31).



Many other illustrators are represented—Arthur Rackham, Milo Winter, Mervyn Peake, among others—but the very original Willy Pogany—illustrated *Alice* is autographed by the artist. Alice is dressed like a flapper, and the book has an Art Deco design (46).

There are some wonderful examples of Alice parody and piracy. Of course, political cartoons—from Tenniel to West Virginia-cartoonist James Dent—are exhibited. *Alice's Adventures in Atomland in the Plastic Age* by Richard Fields (1949) has a Tenniel-esque drawing of Alice on the cover (82). She has her hands clasped behind her, but instead of the Cheshire Cat, she is gazing up at a mushroom cloud.

A true oddity is *Witch Hill: A History of Salem Witchcraft*, by the Rev. Z. A. Mudge (85). Byron Sewell states:

The spine of this book is perhaps the earliest pirated use of a John Tenniel illustration (redrawn) from *Alice*. In the middle of the spine one sees Alice in the Duchess's kitchen, where a grinning Cheshire cat can be seen warming itself by the stove. The implication seems to be that Alice is a young witch and the cat is her familiar. There is little doubt that Dodgson would have refused permission to use the image of his Wonderland characters in this way.

There is little doubt, indeed. This gem was published during Carroll's lifetime, in 1871.

Because Byron Sewell is the author of several *Alice* retellings, they, too, are in the exhibition and catalogue. Anyone burning to begin a collection may begin with these, all available from Everttype: *Alice's Adventures in Goatland*, illustrated by Mahendra Singh, (92), *Alice's Bad Hair Day* (93), and *Alice's Adventures in Appalachia* (94). *Bad Hair* was written and illustrated by Sewell, and *Appalachia* had dialect

contributions from Victoria Sewell, a West Virginia native.

There are posters, dolls, one-off crafts, photos from theatrical and cinematic productions, and many more books. The last item in the exhibition is, appropriately, a lovely etching of Alice Liddell, after Julia Margaret Cameron's photo of her as Pomona. Byron Sewell made it for a class assignment in 1974, at the University of Texas at Austin.

Selections from the Lewis Carroll Collection of Victoria J. Sewell is a look into the tastes and sensibility of a collector, but also is a valuable reference. The Wakeling essay is superior, the annotations are excellent, and the abundance of illustrations (many in full color) make it attractive to today's reader.



The Looking Glass House

Vanessa Tait

Corvus, 2015

ISBN 978-1-7839-654-3

Cindy Claymore Watter

There is a current fascination with the English servant class, possibly because of the *Downton Abbey* air-brushed depiction of the master/menial relationship. Jo Baker's novel *Longbourn* tells *Pride and Prejudice* from the domestic service point of view. Now Vanessa Tait, Alice Liddell's great-granddaughter, has joined the trend with *The Looking Glass House*, a historical novel told as the first-person narrative of Mary Prickett, the governess to Alice, Lorina, and Edith Liddell.

The governess's place in an English home was fraught with contradiction: she was of a higher class than the typical servant, and sometimes better educated than her employers, but that made no difference on the social scale—which was frustrating for the governess. Vanessa Tait's Miss Prickett (who may have inspired Carroll's Red Queen) expresses those frustrations in nearly the same words as the most famous governess of

all, Jane Eyre: Miss P says she is “plain, poor, obscure, and little,” but “she had as much soul as the Liddells—and full as much heart!”

Tait deserves full marks for rendering her ancestresses—the redoubtable Mrs. Liddell and Carroll’s muse, Alice—as anti-heroines. Mrs. Liddell is successfully described as a social climber, and Alice (in this book she is eleven) is quite the spoiled brat. The Dodgson/Carroll portrayal is less convincing. Reading fiction requires a suspension of belief—but there are limits. It is impossible to conceive of Mr. Dodgson discussing the “love life” (his words) of Miss Prickett with her charge, Alice.

She almost has one, too. In spite of possessing a face that looks “like a dish of pork and potatoes,” Miss Prickett attracts an unpleasantly ardent admirer. However, she is attracted to Mr. Dodgson, and anyone who reads this novel will learn about what may have been in the missing diaries of Lewis Carroll.

The Looking Glass House contains an in-joke. When Mr. Dodgson presents an album of photographs of the Liddell children to their mother, Mrs. Liddell is unusually gracious, and says: “Who knows, perhaps Alice’s great-grandchildren will one day look at these pictures and know her as we know ourselves.”

One of the idiosyncrasies of *AAIW* and *TTLG* is a consistent interest in food. Alice’s adventures in eating and drinking are well known, and she is falsely accused of wanting to eat raw eggs from a bird’s nest. Many characters fear being consumed by Dinah, and of course the poor little oysters meet a sad end. The banquet scene is nightmare-like, and Alice even takes a slice from the talking pudding. Vanessa Tait echoes this motif with her florid figurative language describing an elaborate dish for Mrs. Liddell’s important party: “Next to it a cold collation: a tart of ox’s tongues, which rippled out like a choppy pink sea; a mina-

ret of stuffed larks in cases and three trembling turrets of prawns in aspic.” Later, Mary Prickett remembers her apparently sadistic parents trying to fatten up their too-slender daughter by feeding her a roasted lamb’s head. The clinically detailed description of this revolting dish could shock the most devotedly carnivorous reader into joining PETA.

It is clear that Vanessa Tait did her research for *The Looking Glass House*. She knows a great deal about the Victorian period, and it shows. (Her descriptions of the discomfort caused by a badly fitting corset are particularly vivid.) The novel could have used a good copy editor, however, as some place names are incorrect: they should be “Binsey,” not “Binsley,” and “Nuneham,” not “Newnham.” These errors will not bother most readers of historical romance novels, the audience for whom *The Looking Glass House* was written, but we Carrollians are another matter entirely.



*How Did Long John Silver Lose
his Leg? and Twenty-Six Other
Mysteries of Children’s Literature*
Dennis Butts and Peter Hunt
The Lutterworth Press, 2013
ISBN 978-0718893101

Selwyn Goodacre

Dennis Butts has taught at Reading University, and is former chairman of the Children’s Books History Society. Peter Hunt is a highly regarded expert in children’s literature; he is professor emeritus at the School of English at Cardiff University. Sadly, their expertise is a little lacking here.

Although the book mentions the Arthur Ransome and Kenneth Grahame Societies, there is no mention of the Beatrix Potter, Lewis Carroll, Rudyard Kipling, or E. Nesbit Societies. The notes on the various authors discussed are inadequate. Hunt lists his own (to my mind much less good) annotated edition of *Alice* in pref-

erence to the brilliant *Annotated Alice* by Martin Gardner; the only biography he mentions is the one by Morton Cohen, which Keith Wright, in his review of this book in *The Daresbury Chronicle* (April 2014) doubts that Hunt has read. So—no mention of Anne Clark, Derek Hudson, and so forth.

The article on Lewis Carroll churns out the old chestnut about the weather on Alice in Wonderland Day; misdates *Through the Looking-Glass* (1873 in the “List of Contents” and chapter heading, 1872 in the text—it should of course be 1871); misrenders the title (twice as *Through the Looking Glass*, once as *Alice Through the Looking-Glass*); misspells Carroll’s real name, Charles Lutwidge Dodgson, as “Ludwidge”; and misspells Alice’s sister Lorina’s name as “Lorinda.”

Hunt queries whether Lorina is portrayed as the Lory, and Edith as the Eaglet. There are no doubts about these—so no question marks needed.

Hunt tells us that “certain crucial pages of Dodgson’s voluminous diary just happen to have been cut out—something that has never been explained.” Perhaps he should have joined a Lewis Carroll Society, then he might have learned something about this particular problem.

Hunt’s so-called “mystery” is “How Often Does Charles Dodgson Appear in the ‘Alice’ Books?” He seems to think that the “Evidence” at the Trial (“They told me you had been to her”) is something to do with Dodgson’s relationship with Alice Liddell (very doubtful, I should have thought). He makes much of the White Knight as a self-portrayal; OK, but don’t let us take it too far. He muses on the Gnat and the Wasp in a Wig as other manifestations of the Author in the book, which seems to me to be pushing it a bit.

It is of some interest to me that Carroll only directly addresses the reader on five occasions—on

the problems of curtseying in the air, on how to manage a caucus race, on what a Gryphon looks like, on the methods employed in suppressing guinea pigs, and in the sister's reverie, for a final look back at the book.

There *are* mysteries in the *Alice* books that Hunt could have investigated—such as how were the court scene and trial set up so quickly, and why does working backwards only occur now and again in *Looking-Glass*? But there we are—I didn't write this book!

What about the rest of the book? Don't get me started. If you want my views on Hunt's misbegotten "take" on E. Nesbit, then see my review in the *E. Nesbit Society Newsletter*. I would query Butts' and Hunt's approaches to *The Secret Garden*, the *Jennings* books, and much else. But enough is enough.



THE LIDDELL BOOKS

Liddell Book of Poetry

Figueroa Press, 2013

ISBN 978-0182157464

Liddell Book of Letters

Figueroa Press, 2014

ISBN 978-0182178674

Liddell Book of Fiction, Parts 1 and 2

Figueroa Press, 2015

ISBN 978-0182178650

Clare Imholtz

What good is a Lewis Carroll collection at a university if students don't use it? Linda Cassady instituted the Wonderland Award in 2005 as a way to motivate students not just to learn about Lewis Carroll, but to be inspired by him. These annual awards encourage creative use of the magnificent G. Edward Cassady, M.D., and Margaret Elizabeth Cassady, R.N., Lewis Carroll Collection at the Doheny Library of the University of Southern California in Los Angeles.

Judging from the four books published to date—*The Liddell Book of Poetry*, *The Liddell Book of Letters*, and two volumes of *The Liddell Book of Fiction*—the awards

have been a fantastic success. The books, named after Alice Liddell, the titular muse of *Alice's Adventures in Wonderland*, are attractive, well-made hardcover volumes with student art on handsome bright red bindings. Inside are the award-winning entries and selected additional pieces.

The Liddell Book of Poetry, the first in the series, with more than 300 pages of poems by more than 40 students, is a volume to dip in again and again. This is not a slavish attempt to reproduce Carroll. There is great variety of effort here; not all the poems will be to all Carrollians' taste. Some are Carrollian in spirit, while others use Carroll to jump off and explore other themes.

The volume opens with an excellent collection of 13 poems by Julia J. Godley. Not surprisingly, Godley is a graduate student in creative writing. Next is an amusing pastiche of "Father William" by undergraduate Hailey Hoffman. Siel Ju is one of several students who treat darker themes found in *Wonderland*. Sarah Hawley's poem is also dark, perhaps too dark, but a strong work. Catherine Rose Smith finds that Carroll's nonsense has been a buttress—for him and for her—against dark thoughts. Arvind Iyer's work is Carrollian in its use of acrostics. Chris Perrigue offers 52 haikus inspired by Alice in Wonderland, strong, lively, and well in the nonsense tradition. First prize in 2011 went to Veronique Van Pelt's lengthy personal exploration in song of the psyches of both Lewis Carroll and Alice Liddell and their relationship, a recurrent theme throughout the volume. Shandi Stevenson offers fun mash-ups of Carroll's poems with Shakespeare, Frost, Eliot, and others. Also fun are Genevieve Kaplan's alphabetical reorganization of statements from *Wonderland* and Vanessa López's "Annotated Aurora in Wonderland," a pastiche of both

"Jabberwocky" and *The Annotated Alice*. Some of the poems are illustrated by their authors; Web addresses for audio accompany works such as Van Pelt's.

My favorite is Volume 2, *The Liddell Book of Letters*, an alphabet book written and designed by Kelly Combs, a third-place winner. I keep thinking what fun Combs must have had in writing and designing this—and whatever was the competition, that she only won third prize? Mostly in verse, the book is written in mirror image, and amusingly (though to the likely disgruntlement of library shelvees), it was issued accompanied by a large mirror. It is full of great lines, and full of energy that jumps from page to page and back again; it's a smile from A to Z, and from Z to A. Catherine Robson's introductory essay is excellent, providing historical background on alphabet books and mirror printing. Robson notes that Combs, whose book proceeds from the end of the alphabet to the beginning, "is the first to make the brilliant move of combining reverse progression with reverse script."

The Liddell Book of Fiction comes in two parts, containing 44 pieces and amounting to more than 800 pages. In her preface, Linda Cassady highlights some of her favorites. To mention just a few: *Sasha's Adventures Underground* by Charles Mallison, illustrated by Lauren Tyler, presents the adventures of a student at a university much like USC who, looking for a party, repeatedly encounters characters from *Alice* in alternate worlds. Emily Ansara Baines' story explores body image in *Alice* and anorexia in real life. There are two elaborate and intricate stories by prizewinner Stylés Akira—paintings and sculpture are an integral part of his work.

Abby Saunders, the curator of the Cassady collection, says it best in her introduction to the *Fiction* volumes: The goal of the Wonderland Award is "to save the ideas

that never could have been without the alluring treasures within the Cassady Lewis Carroll collection at USC.” How lucky USC is to have the Cassady collection, and to have Linda Cassady.

—*—
Aventuras de Alice no País das Maravilhas & Através do Espelho e o Que Alice Encontrou por Lá – Edição Comemorativa 150 anos

Zahar, 2015

Translated by Maria Luiza

X. de A. Borges

Illustrated by Adriana Peliano

ISBN 978-85-378-1455-0

Alice no País das Maravilhas
Translated by Nicolau Sevcenko
Illustrated by Luiz Zerbini

Alice Através do Espelho
Translated by Alexandre
Barbos de Souza

Illustrated by Rosângela Rennó
Cosac Naify, 2015

(boxed together)

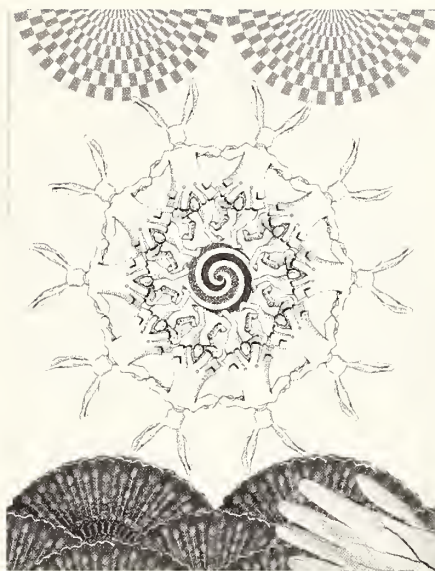
ISBN 978-85-405-0932-0

Andrew Ogus

Maurice Sendak famously said one should steal from the best, implying that one should, as he did, then make the loot one’s own. Adriana Peliano, Luiz Zerbini, Rosângela Rennó, and Andrea D’Aquino (*infra*) have each successfully approached collage illustration with different appropriations.

In her tête-bêche volume, with *Looking-Glass* somersaulted to *Alice’s Adventures*, Adriana Peliano places more or less familiar figures into charming kaleidoscopic collages. Repeated elements reinterpret her own reinterpretations, with variations on her own imaginative theme appearing on a single spread. The pastel backgrounds never threaten to overwhelm the characters, despite the energetic, whirling shapes. Another dream, strangely cohesive and shifting.

Beginning at the beginning with a die-cut cover, Luiz Zerbini carries a playing-card motif throughout his *Wonderland*, imply-



Adriana Peliano

ing that the entire country is ruled by the King and Queen of Hearts. His elaborate photographed 3D setups, using a variety of original natural history, a wide variety of *Alices*, and other sources, create shadowy, fascinating pictures that reward extensive study.

Rosângela Rennó seems to have had no qualms about appropriating film stills and Disney characters into her lively pictures, all printed in the classic combination of red, black, and white. Many circular elements long to be worn as pins or buttons. Recognizing her sources is part of the fun. Since this reviewer can’t read Portuguese, the red text is irrelevant.



Luiz Zerbini

In a tribute to *Looking-Glass* house, the left-hand page numbers are mirror-imaged throughout (as they are in Jonathan Miller’s fascinating book *On Reflection*; minds are inspired by Carroll to think alike). Zerbino and Rennó’s editions are packaged together in an attractive, interestingly folded box.

—*—
Alice’s Adventures in Wonderland
Illustrated by Andrea D’Aquino
Rockport, 2015

ISBN 978-1-63159-075-1

Andrew Ogus

Andrea D’Aquino’s long-legged Alice looks more mature than the original, mutable seven-year-old heroine, requiring perhaps a bit of getting used to. D’Aquino takes a more traditional approach to collage, combining a variety of materials and techniques, including a masterly use of watercolor in a delicately shifting color palette. Her torn and cut papers, with tantalizing embedded slips of printed pages, combine with subtle, sometimes hilarious drawings for delightful effects. The double-page-spread image of an angular Alice, swollen in the White Rabbit’s house, bleeds off on all sides, perfectly capturing her predicament. Occasional frag-



Rosângela Rennó



Andrea D'Aquino

ments of Tenniel elements remind us of the bedrock of all Alice illustration. Alas, the charming edged quotes, a delightful idea, include a misquote, and the rather large typeface and wide text page make for uncomfortable reading.

*Alice im Wunderland/
Alice in Wonderland*
Illustrated by Tanika Fey
MSK GmbH, 2015
(no ISBN)

Andrew Ogus

One would like to see more pictures in proportion to the amount of conversation in this delightful version of *Wonderland*. Continuing the caricaturing tradition of oversize heads on slender bodies, the lively laugh-out-loud characters in Fey's hilarious, faintly erotic pictures deserve their own full graphic novel. Enormous eyes suggest everything from the Cheshire Cat's malevolence to the hapless hedgehogs' timid worry to the thoughtful sympathy of the Gryphon as he tenderly comforts the stricken Mock Turtle. In nods to Tenniel, Fey's short-skirted, long-booted Alice peeps over the mushroom at the slumping Caterpillar, the Queen of Hearts gestures angrily, and the Gryphon curls in upon himself. The more one looks, the more one appreciates the details and the excellent compositions (e.g., Alice's neck cleverly twists around a branch for support when she is confronted

by the pigeon), the subtle use of perspective and distance, the insertion of charming spot illustrations to break up the text. The sans serif italic text, dark red rather than black, is unfortunate. Enjoy this version for the pictures rather than the text. In English or German, available through Tanika-comix.com



Tanika Fey

*Alice's Adventures in Wonderland:
Sesquicentennial Edition*
Edited and compiled
by Dennis Hall
Aforethought by Brian Sibley
Inky Parrot Press and Artists'
Choice Editions, 2015
ISBN 978-0-9558343-9-4

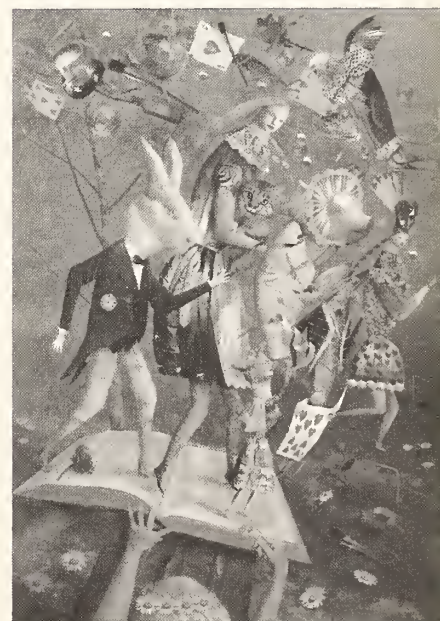
Andrew Ogus

This fabulous compilation of international illustration (Russia, Java, England, Italy, Scotland, Japan, Greece, U.S.A., South Africa, and Belgium are represented)—a simple idea that seems so obvious one is surprised it hasn't been done more often—is another testament to the inspirational powers of Alice. Each chapter displays the work of a single artist, with endpapers and spot illustrations in the front and back matter added to the mix. Images—ranging from surreal, faintly disturbing paintings to the anime-inflected to delicately rendered line drawings to hilarious, apparently computer-

generated abstracted shapes—are uniformly satisfying in their wildly divergent styles, with a level of sophistication and skill that is uniformly high throughout. Tracking down and organizing this far-flung group must have been like catching lightning, and we should be grateful to Dennis Hall for his enormous effort and enchanting success.

*Adventures into the Woods:
The Musical*
Wild Eye Releasing
101 min., color, unrated
Mark Burstein

One might presume that the genre of nudie musicals based on fairy tales would have run its course with Bill Osco's 1976 *Alice in Wonderland* (KL 80:41) or Michael Pataki's 1977 *Cinderella*, but, alas, one would be wrong. Now on DVD from Wild Eye Releasing—whose catalogue includes such highly imaginative works of genius as *President Wolfman*, *The Disco Exorcist*, and *Raiders of the Lost Shark*—this new exemplar carries the tag line "*Glee Meets Once Upon a Time ... Only Naked and On Acid.*" Apparently it was originally released in theaters in 2012 under the title *Emmanuelle in Wonderland*, part of a never-ending series of



Artists' Choice Editions, front cover
by Janet Woolley

films—nearly 100 at this writing—based on a famous *roman érotique*, *Emmanuelle* (1959) by Marayat Rollet-Andriane, using the nom de plume Emmanuelle Arsan.

In the frame story, during a science experiment, the lissome Emmanuelle falls through a worm-hole into an alternate dimension and emerges in Wonderland’s hallway, complete with table, bottle, cupcake, and key. She’s naked, of course. She soon wanders into the tea-party with Alice, the Hatter, and a titmouse. Adventures ensue, mainly with the Wicked Queen, her magic looking-glass, and Snow White, but also with Dorothy, the Tin Man, and the Scarecrow, Carmine (a takeoff of Kermit) the Frog, Little Bo Peep, Goldilocks, Jack, the Big Bad Wolf, and so on. Aside from a rather tame group scene in The Caterpillar bar and a musical number with Humpty Dumpty in a jailhouse, the Carrollian pickings are slim. This is not a bad thing.

It’s not rated; I’d presume an R. The few (allegedly) sexy encounters are sporadic, rapid, and silly: more giggle-inducing “naughty” than erotic, hearkening back to Russ Meyer’s early oeuvre. These scenes are about as arousing as a burlesque show; “tease” is the operative word. The musical numbers range from “Doo-Doo-Doo” to Broadwaysque to failed attempts at hard rock and disco. They’re marginally listenable, production values are fairly low rent (e.g., the same “club” set functioning in many capacities), and I fail to see anything reminiscent of “acid”—it’s just too cutesy. I have the disadvantage of having seen neither of the shows referred to in the tagline (nor *Into the Woods* for that matter), but I imagine this combination of (deliberately?) dumb dialog, forced hijinks, and indiscriminate bursting out into song is fairly standard for the genre, parodic or straightforward.

The actress who plays Emmanuelle is credited as “Brittany Joy,” but is in fact Allie Haze, whose IMDB entry lists 186 XXX features. Alice is portrayed by 27-year-old Lux Kassidy (39 adult films listed). The repugnant, pudgy furball known as Ron Jeremy (1,406 XXX credits listed) makes a cameo as Merlin, dancing and rapping (lip-syncing, probably) “Keeping the Cosmos Cool,” and, praise be, for once keeping his clothes on. This is possibly the only redeeming feature of the movie.



EVERGREEN

Since our last issue, 13 titles have been released by Michael Evertson’s boundless and bountiful Evertype Publishing:

Alice muNyika yeMashiripiti, *Wonderland* translated by Shumirai Nyota and Tsitsi Nyoni into the Shona language of the Bantu peoples of Zimbabwe, Botswana, and Mozambique (ISBN 978-1-78201-066-1).

Alice’s Adventchers in Wunderland, *Wonderland* translated into Scouse (a Liverpoolian/Merseyside dialect) by Marvin R. Sumner. Think Ringo whilst you’re reading it (ISBN 978-1-78201-107-1).

“*Alice*” *Contada aos Mais Pequenos*, *The Nursery “Alice”* translated into Portuguese by Rogério Miguel Puga (ISBN 978-1-78201-118-7).

Alisi Ndani ya Nchi ya Ajabu, *Wonderland* translated into Swahili by Ida Hadjivayanis. Unlike the 1940 translation by Ermyntrode Virginia St. Lo Malet, this one is unabridged (ISBN 978-1-78201-122-4).

Æðelgyðe Ellendæda on Wundorlande (ISBN 978-1-78201-112-5), *Wonderland* translated into Old English by Peter S. Baker, illustrated by Byron W. Sewell after John Tenniel. Old English (also called Anglo-Saxon) was spoken from around AD 700 to 1100 and is the language of *Beowulf*. Middle English, as seen in

the rhyming *The Aventures of Alys in Wondyr Lond* (Everttype, 2013), flourished around AD 1100 to 1500 and is the language of Chaucer.

Alis bu Cēlmo dac Cojube w dat Tanelat, *Wonderland* translated into Şurayt by Jan Beş-Şawoce. Şurayt (also called Țuroyo) is the Aramaic vernacular of Syriac Christians from Turabdin in southeastern Turkey (ISBN 978-1-78201-082-1).

Alisī pīdzeivuojumī Breinumu zemē, *Wonderland* translated into Latgalian by Evika Muizniece. Latgalian is a historical variety of the Latvian language (ISBN 978-1-78201-046-3).

Alis’s Advnērz in Wundland, *Wonderland* in Ñspel orthography. “Ñspel” (pronounced “Ingspell”) is a new system of English spelling created by Francis K. Johnson (ISBN 978-1-78201-051-7).

An edition of *Wonderland* printed in the dyslectic-friendly fonts OpenDyslexic, designed by Abelardo Gonzalez, and Lexia Readable, designed by Keith Bates (ISBN 978-1-78201-126-2).

Ko Ngā Takahanga i a Ārihi i Te Ao Mīhara, *Wonderland* translated into Maori (the language of an indigenous people of New Zealand) by Tom Roa (ISBN 978-1-78201-086-9).

Alice’s Adventures in Wonderland, illustrated by Mathew Staunton (ISBN 978-1-78201-128-6).

عجایب سرزمین در آلیس (Ālis dar Sarzamin-e Ajāyeb), *Wonderland* translated into Dari by Rahman Arman. Dari, a Persian dialect, is one of the two official languages of Afghanistan, the other being Pashto (ISBN 978-1-78201-104-0).

Eachtra Eibhlíse i dTír na nIontas, *Wonderland* translated into Irish by Pádraig Ó Cadhla in 1922, illustrated by Byron Sewell (ISBN 978-1-78201-127-9).

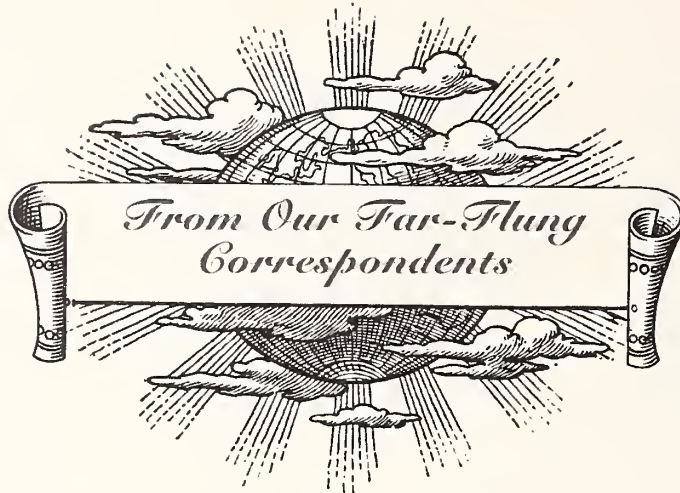
ART & ILLUSTRATION

Adriana Peliano, who spoke so brilliantly at Alice150 and has tirelessly maintained two colorful blogs for the Sociedade Lewis Carroll do Brasil, has illustrated *Aventuras de Alice no País das Maravilhas & Através do Espelho* in a special *edição comemorativa – 150 anos*. Her psychedelic, collage-style approaches to the two books are combined in a single tête-bêche volume (that is, upside-down relative to each other) and are available from Zahar in Brazil.

An Indigogo campaign to create an edition of AAIW with 150 different artists, called *150 Alice: The World's Most Collaborative Art Book*, has succeeded, and the book will be sent to contributors in December. A second edition is planned, to raise \$50,000 for arts education in Mongolia.

Over fifty new *Alice* books came out this year (not counting reprints). Many are reviewed in this issue, or were in the previous, or will be in the next, but in addition to the 151 artists mentioned directly above and the Artists' Choice book (27 artists, see p. 58), newly illustrated editions include those by Grahame Baker-Smith, Anna Bond, Yelena Bryksenkova, Andrea D'Aquino, Salvador Dalí (the first trade edition), David Delamare, Ángel Domínguez, Tanika Fey, Robert Ingpen, Eric Puybaret, Charles Santore, Julia Sarda, Maria Taylor, Charles van Sandwyk (forthcoming), Mathew Staunton, and Dmitry Yermolovich.

Dallas Piotrowski has been creating a series of *Wonderland* paintings for many years, providing the inspiration for the Trenton City (NJ) Museum's exhibit *Alice Revisited*, running through January 9, 2016. The exhibit also includes paintings by Csilla Sadloch and Rhoda Kassof-Isaac, and works by



two amazing found-object artists, Eric Schultz and Valerie Young.

ARTICLES & ACADEMIA

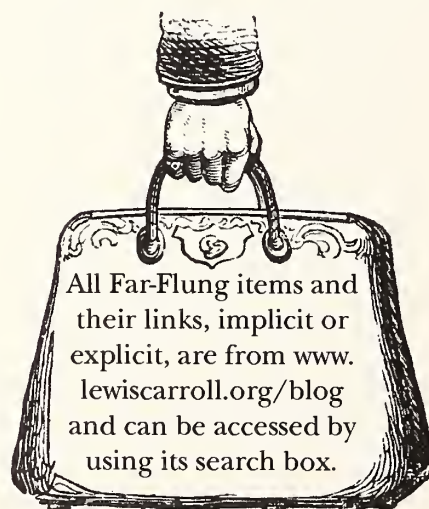
We're sure you've all been poring over the luxurious new *The Annotated Alice: The 150th Anniversary Deluxe Edition*, edited and art-directed by Mark Burstein. Adam Gopnik wrote a tremendous review of it titled "Who Can Be Finished with Alice?" in *The New Yorker's* online "Page Turner" column on October 11, saying, amidst other things, "The riches of the new volume are too many to itemize. The trick in an annotated classic is to know the difference between a deepening and a distraction. ... Burstein knows the difference."

On April 11, 1930, Alan Turing checked out AAIW and TTLG from the Sherborne School library in Guildford. An anonymous Harvard professor wrote a fascinating article about the "two famous

British logician-mathematicians" with connections to Guildford, and what Turing learned from reading Carroll's logic. The article was posted on the Harvard Law blog *The Occasional Pamphlet* on February 18, 2015.

When New Horizons sped by Pluto this July, the world not only got stunning photographs of the dwarf planet, but was introduced to Pluto's charismatic moon Charon. In a mad dash to name features on its icy surface, scientists paid tribute to Doctor Who, *Star Wars*, and yes, there is now an Alice Crater in Charon's western region. Always a local angle: When the (now dwarf) planet was discovered by Clyde Tombaugh, Venetia Burney (1918–2009), who was then eleven, suggested the name "Pluto" to her grandfather, Falconer Madan, who passed the name along to Herbert Hall Turner, an astronomer with the Royal Astronomical Society. Clyde Tombaugh liked the name because it started with the initials of Percival Lowell, who had predicted the existence of Planet X. Falconer Madan of Oxford, librarian of the Bodleian among many other titles, was, of course, a devoted Carrollian. He helped Sidney Herbert Williams revise his *A Bibliography of Lewis Carroll* (London: The Bookman's Journal, 1924), the first such effort, into *A Handbook of the Literature of the Rev. C. L. Dodgson (Lewis Carroll)* (London: Oxford University Press, 1931), receiving co-author credit. He published a supplement thereto in 1935.

Since the 1970s, the "Red Queen hypothesis" has been used to describe an evolutionary "arms race" in biology. Now, according to the *Proceedings of the National Academy of Sciences*, the opposite of that effect is being referred to as the "Cheshire Cat effect" (i.e., when



a species makes a cunning escape from a hazardous environment). Whether or not the species is allowed to leave its smile behind was not discussed.

On June 10, the *Wall Street Journal's* Brenda Cronin wrote an article discussing all of the translations of *Alice*, called "*Alice in Wonderland* Turns 150: For the anniversary of *Alice in Wonderland*, translations into Pashto, Esperanto, emoji, and Blissymbols."

"Logic and Lewis Carroll" by Francine Abeles appeared in the November 19, 2015, issue of *Nature* (vol. 527 no. 7579), and was reprinted as her Introduction to *Nature's* e-book *Mathematical Wonderlands*, which includes pieces by Dodgson, Warren Weaver, Martin Gardner, and William W. Bartley.

San Francisco Chronicle columnist Jon Carroll (*KL* 89:40) began in July of 2012 to publish the entirety of *Wonderland* a few sentences at a time as a signoff to his daily article (he had just completed doing the same with *King Lear*). Sadly, he retired before he could finish the project. His last two signoffs were "Will you, won't you, will you, won't you, will you join the dance? Will you, won't you, will you, won't you, won't you join jcarroll@s Chronicle.com" and, on November 20, "Spoiler: Alice wakes up and discovers it was all a dream, and she wanders to the center of the meadow and sits on the grass and looks at the sky. 'Well,' she says, 'that was a thing.'"

The cover story of the *Mensa Bulletin* (November/December 2015) was "Lewis Carroll: An Indubitably Mensa-Level Victorian" by word-play enthusiast Richard Lederer.

BOOKS

Gregory Maguire has a shtick: take a fairy tale and tell it from a different character's point of view. For his bestselling *Wicked*, which became an Oz-sized hit on Broad-

way, he presented L. Frank Baum's universe from the witches' point of view. For Carroll fans clamoring to know more about the briefly-mentioned Ada, Maguire sends her down the rabbit hole next, in *After Alice*, for a fresh take on Wonderland.

There is another new Russian translation of *Wonderland* by poet Dmitry Yermolovich, following a year after his fine translation of *The Hunting of the Snark*. Yermolovich prints the Russian opposite the original English, along with scholarly annotations and appendices. A former art student, he illustrated the book himself. Available through eBay.

EVENTS, EXHIBITS & PLACES

Carrollians Ellie Schaefer-Salins, Matt Crandall, and Wendy Lane Crandall were on a panel, "Why is a Raven like an iPad? The 150-Year Transmedia Evolution of *Alice's Adventures in Wonderland*," at Awesome-Con, a comic book convention in Washington, D.C., on May 29.

August Imholtz gave a talk on December 1 at the University of Delaware entitled, "His Master's Voice and Alice: Eldridge Johnson's Adventure with Lewis Carroll's *Alice Manuscript*." Two small but choice Alice exhibits were mounted at the University.

Carrollian April Lynn James (aka Madison Hatta) presented "Wonderland of Whimsy: Poetry in Celebration of Lewis Carroll" at The Swerve at the Mt. Airy Garage in Philadelphia on October 3.

Just when you thought Alice150 in New York was over, Symphony Space offered an evening of readings hosted by Kaneza Schaal, on November 18. The readers included Dan Stevens (*Downton Abbey*), Ari Graynor (*Whip It*), Sonia Manzano, and Carroll-lover Joyce Carol Oates herself.

Mark Burstein has been giving his "What Is It about Alice" talk around the nation: The Book Club of California (San Francisco, May 18), Kansas City Public Library (Sept. 16 and 17), the 92nd Street Y (NYC, Oct. 8), The Lotos Club (NYC, Oct. 9), Copperfield's in Petaluma (Nov. 7), Book Passage in Corte Madera (Nov. 20), and a Phi Beta Kappa retreat at Asilomar in Pacific Grove, CA (February 14).

"Her pose is 'excruciatingly awkward,' said Simon Schama, describing the remarkable photograph of an 18-year-old Alice Liddell taken by Lewis Carroll. But was she upset at the man behind the camera or at the end of wonderland?" asks Mark Brown of *The Guardian* (Sept. 16). Schama's *The Face of Britain*, at the National Portrait Gallery in London until January, features many of Charles Dodgson's photographs from 1868 through 1870. "She is all scrunched up in the armchair," said Schama. "We don't know whether or not it is an awful memory, or she hates being 18 years old, or she doesn't like having her marriage portrait [taken]. It is the most excruciatingly awkward [photograph]."

Aboard the Royal Caribbean Cruise Ship *Quantum of the Seas*, there's a restaurant called Wonderland: Imaginative Cuisine. The decor features appropriately funky Wonderland-esque curves and colors. (Incidentally, does the cruise line actually know what "quantum" means, or does it just mean what they choose it to mean?)

The Murder Mystery Dinner Train aboard Pennsylvania's Strasburg Railroad featured a new interactive dinner show called "Murder at the Mad Hatter's Tea Party" in 2015.

The Teas Nursery, a green space in Bellaire, Texas, has acquired an impressive new Tea Party statue called "Move One Place On." The local artist, Bridgette Mongeon,

is “known for mixing traditional sculpting with digital technology such as 3D printing,” according to Houston’s *culturemap*. The sculpture, to be completed in 2016, doubles as a functional table at which to have your own tea party with the dormouse et al. (see *KL* 94:6).

INTERNET & TECHNOLOGY

Starting July 28, *The Public Domain Review* and *Medium* co-hosted a “Mad Hatter’s Mashup Party” featuring the text of *AAIW*. It eventually became an online annotated edition featuring twelve Lewis Carroll scholars (e.g., Jan Susina, Jenny Woolf, Stephanie Lovett, Selwyn Goodacre, Will Brooker) taking one chapter each, plus new artwork and remixes.

If anyone missed a single minute of the Alice150 conference *Alice in a World of Wonderlands: The Translations of Lewis Carroll’s Masterpiece* (October 7–8 at New York’s Grolier Club), the entire thing is online at vimeo.com/album/3664885.

Huffington Post blogger C. M. Rubin regularly writes about *Alice in Wonderland*, and this year she posted a nice article called “The Global Search for Education: Celebrating Alice – Listen to the Real Alice,” in conjunction with the Alice150 exhibition at Columbia. The recorded voice of Alice Pleasance Hargreaves, which was played at Dayna Nuhn’s opening lecture for Alice150, can now be heard on YouTube. It is also featured on another of her posts, “Celebrating Alice 150: The Story Behind the Story at Columbia University,” with interviews with the exhibition curator, Jennifer B. Lee, and Mark Burstein.

Another artist inspired by the sesquicentennial was Magdalena Bak, whose eight-minute retelling of Carroll’s story using sand can be found on YouTube under the name “Sand Animation Presents:

Alice in Wonderland,” or, alternatively, “Alice in WonderSand.”

MOVIES & TELEVISION

A recurring joke in the Far Flung section has been the constantly shifting title of the sequel to Tim Burton’s *Alice in Wonderland*. At one point it was called *Alice in Wonderland: Through the Looking Glass*, but it is now set in stone as *Alice Through the Looking Glass*, and its release date is May 27, 2016. The news this issue is that there are now trailers showing in movie theaters and online. The new film (not directed by Burton but by *The Muppets’* James Bobin) gathers all of the A-list cast from the 2010 movie and introduces a new villain named Time (Sasha Baron Cohen), who sets the plot in motion by kidnapping Johnny Depp’s Hatter. Lest you despair that this will have nothing to do with Carroll’s original follow-up, the trailer does show a split-second shot of chess pieces!

MUSIC

Speakeasy: The Adventures of John and Jane Allison in Wonderland is a new musical by composer Danny Ashkenasi. “*Speakeasy* centers on a newlywed couple, John and Jane Allison, who experience a strange magical-realist night in New York during the Roaring Twenties. Jane goes ‘down the rabbit hole’ into a basement speakeasy, John falls ‘through the looking glass,’ a public bathroom mirror. Both meet characters like Chet Cheshire, the Tweedle Sisters, and Duchess Bentley, based both on characters Alice meets in *Wonderland* as well as real life members of NYC Speakeasy subculture.” There are readings this winter, and look for it at the Theater for the New City in the East Village in February/March 2016.

A new composition by Michael Gandolfi, “Carroll in Numberland,” received its world premiere

at Tanglewood this summer. The piece “combined word play and mathematical puzzles out of Lewis Carroll to discover sense in nonsense.” According to the *Berkshire Eagle*, “Numberland revisits Alice’s *Wonderland*. Carroll poems are sung in overlapping lines by a soprano (Dawn Upshaw in the premiere), supported by three back-up singers and an instrumental ensemble. Jazz, pop, a tone row, an acrostic, and heaven knows what else somehow blend as music goes through a looking glass.”

For anyone who doesn’t believe a song can apparently be written and recorded, and a matching video shot (in 8mm) and edited in less than 15 minutes total, while everyone involved is high as a kite, do check out Willie Nelson and Merle Haggard’s video of “Alice in Hulaland,” a tribute to the Maui shop (*KL* 89:42), on YouTube, or listen to it on their *Django and Jimmie* CD. Nothing for us save the title, and everything else about it gives new meaning to the word “perfunctory.” The singing duo’s combined age is 160, which may have something to do with it.

PERFORMING ARTS

Then She Fell, the adventurous theater project from Third Rail Productions, has been extended through March 27, 2016. Much raved about at the Alice150 conferences, it is described as a “fully immersive, multisensory experience in which only 15 audience members per performance explore a dreamscape where every alcove, corner, and corridor has been transformed into a lushly designed world.” The theater is, of course, the Kingsland Ward at St. John’s hospital in Brooklyn.

Half Light Theatre and Phelps Mansion Museum presented an interactive, family-friendly version of “Alice in Wonderland” at the Phelps Mansion Museum in Binghamton, NY, on August 15–16.

At Miami's Ziff Ballet Opera House in Adrienne Arsht Center for the Performing Arts, there was a "gravity-defying, modern retelling of Lewis Carroll's literary classic *Alice in Wonderland*, featuring all of the familiar characters ... performing spectacular circus stunts." *A True Wonderland: Looking-glass Alice* ran through August.

On October 28, November 2, and November 10, the Kansas City Public Library presented *JazzAlice: An Adventure in Wonderland* as part of a citywide Great City / Great Read initiative. Written, arranged, directed, and performed by singer/composer Angela Hagenbach (and company) and set to the music of John Coltrane from his *Blue Train* (1957) and *Giant Steps* (1959) albums, the production sets the action in the 1960s. Alice, a graduate student in composition, falls asleep while reading a book called *Mathematical Mysteries of Jazz*, and goes down the proverbial rabbit-hole.

* THINGS

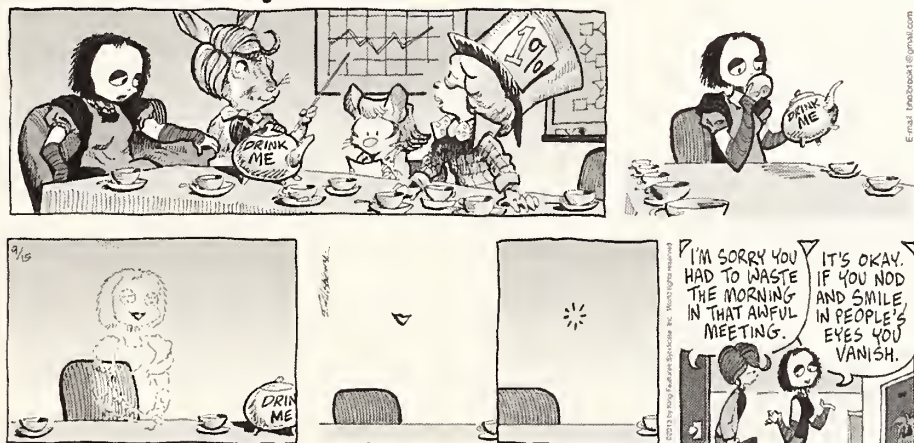
It's always tea time at Simpson & Vail, fine tea purveyors from Brookfield, Connecticut. To make their "Lewis Carroll's Black Tea Blend," which features Alice and the Mad Hatter on the tin, they "added our fragrant violet flavor to an Indian Black tea and Rose Congou tea, a China black that has been scented with rose petals during the drying process, to create a deep amber cup with an incomparable bouquet and a flavor that is absolutely heavenly." Their literary tea line also features Dickens, Joyce, and Dostoevsky.

Comic news: *Red Dragon* #4 (August 1948) is a comic so rare that it only rated a note, not a listing, in the definitive *Pictures and Conversations: Lewis Carroll in the Comics*, because none of the authors had ever seen a copy (they sell for \$200–\$500 these days). Fortunately, we all can have a b&w

reproduction of the story, along with an article about its creator, Edd Cartier, as they now appear in *The Shadow*, Volume 86, by Sanctum Books (2014). And the wonderfully printed and thrillingly oversized (21.6 × 16.9 inches; 55 × 43 cm) *Society is Nix: Gleeful Anarchy of the Dawn of the American Comic Strip 1895–1915* (\$125 list) reproduces both the teaser page for the first instance of Alice in the "funny pages" ("Alice's Adventures in Funnyland," *Chicago Sunday Tribune*, November 10, 1901—yes, the "Alfred E. Neuman" look-alike) and a page from *Buddy Tucker Meets Alice in Wonderland* (1906).

Out of Print Clothing has some retro *Alice in Wonderland* socks featuring White Rabbits in red and green. And to slip over those, the classic skater shoe Vans now offers Disney *Alice in Wonderland*-patterned shoes. If you prefer laces, they also offer a yellow "Vans Authentic Liberty Wonderland Skate Shoe" with Tenniel's trumpeting White Rabbit.

On the Fastrak by Bill Holbrook



Liō by Mark Tatulli

